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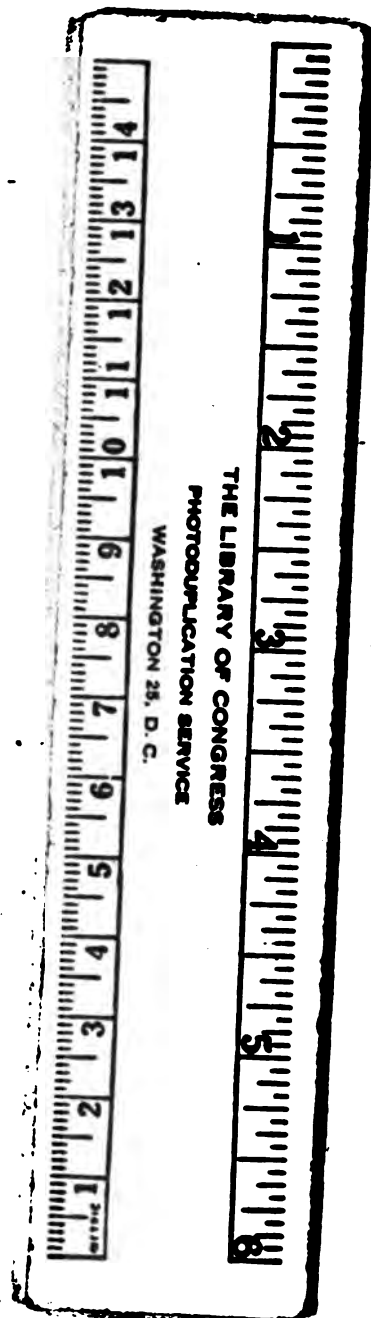
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22150



A
COLLECTION
OF

Ball-Dances perform'd at Court:

Viz.

The RICHMOND, } *The FAVOURITE,*
The ROUNDEAU, } *The SPANHEIM, and*
The RIGADOON, } *The BRITANNIA.*

All Compos'd by

Mr. I S A A C,

AND

Writ down in Characters,

By JOHN WEAVER, *Dancing-Master.*

L O N D O N:

Printed for the AUTHOR, and sold by *J. Vaillant,*
Bookseller in the *Strand.* 1706.

MT950
W363
1706a

acc. 17099

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20

~~MT950~~
~~A227~~

M. B. 15 May 1923

TO
His GRACE
THE

Duke of Richmond, &c.

May it please your Grace,



THE Generous Endowments of
your GRACE's Mind, must
give every Artist hopes of a
share of your Favour, and the
admirable Proficiency, which
your GRACE has made in the
Art of Dancing, as it is no small Honour
to it, so we naturally derive assurance of En-
couragement from those Inclinations, which
have rais'd your GRACE to so great an Excel-
lence therein.

THESE

The DEDICATION.

THESE, with many more Reasons, might determine this Address from all others to your GRACE; had I no other Motive more peculiar. But from your GRACE it was I receiv'd the first encouragement in the Subscription towards this Undertaking, and all, or most of the following *Dances*, have been Honour'd with your GRACE's Performance.

HERE, were I Master of Eloquence enough to perform it, I should enlarge on those numerous Perfections of a Fine Gentleman, by which your GRACE makes so particular a Figure among the Men and Ladies of Quality; but, Conscious of my own weakness in such a bold attempt, I must leave it to abler Pens, and Confine my self only to that, with which I am better acquainted, *viz.* Your GRACE's admirable Performance in the *Art* I present now to your Patronage, and the just and perfect Judgment you make of the *Compositions* and *Performance* of *Masters*, in which Merit will be sure to take Place.

THE

The DEDICATION.

THE Excellence of these *Dances* contain'd in this Volume, are too well known to your GRACE, both from the *Master* and *Composition* to need any Recommendation from my PEN.

I shall only therefore beg leave, to lay these and my self at your GRACE's Feet, with assurance that I am,

My Lord,

Your Grace's

most Humble, and

most Obedient Servant,

JOHN WEAVER.

A LIST of the *Dancing-Masters*, SUBSCRIBERS to this Undertaking.

M *Onsieur* L' Abbé.

B
Mr. Bosely of Norwich.

C
Mr. Thomas Caverly.

Mr. Ant. Caverly.

Monsieur Camille.

Monsieur Cherrier.

Mr. Claxton.

Mr. Couch.

Monsieur Cottin.

Mr. Counley.

Mr. Cragg.

Mr. Christian.

D
Mr. Dehaver.

Monsieur Debargues.

Mr. Delamain of Dublin.

Monsieur Le Duc.

Mr. Doufon.

E
Monsieur D'Elisle.

Mr. Essex.

G
Mr. Gros court.

Mr. Gery.

Mr. Griffin.

H
Mr. Hart.

Mr. Walter Holt, Sen.

Mr. Walter Holt, Jun.

Mr. Rich. Holt.

Mr. Heale of Salisbury.

I
Mr. Isaac.

K
Mr. Kinhammer.

L
Mr. Lally.

Mr. Char. Lewis.

M
Mr. Moore.

N
Mr. Nicholson.

O
Mr. Orlabeer.

P
Mr. Pawlet.

Mr. Pemberton.

Mr. Porter of Darby.

Mr. Priton of Coventry.

Mr. Polhampton.

Mr. Tho. Preist.

R
Monsieur Du Ruell.

Mr. Rogers.

S
Monsieur Serancour.

Monsieur Le Sac.

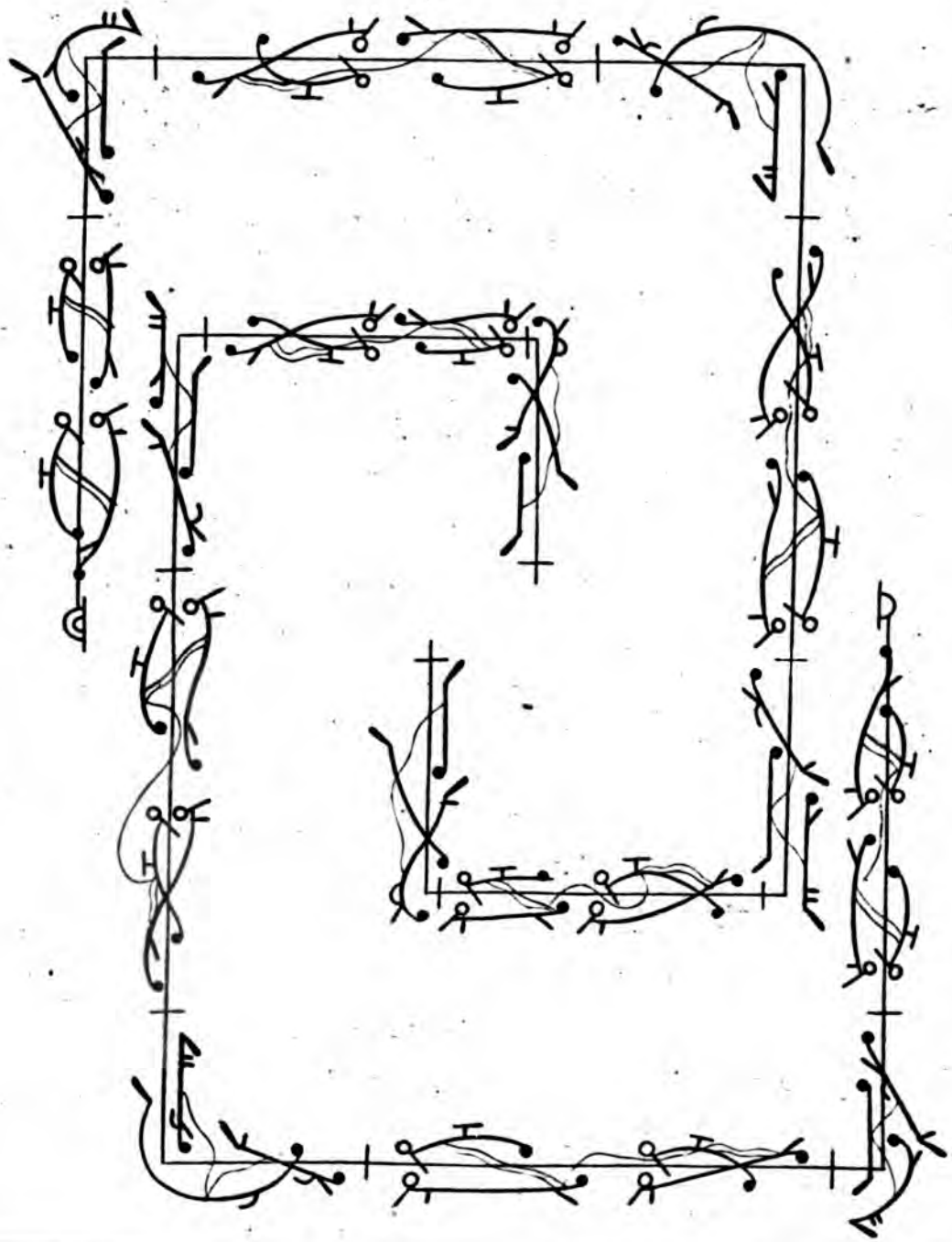
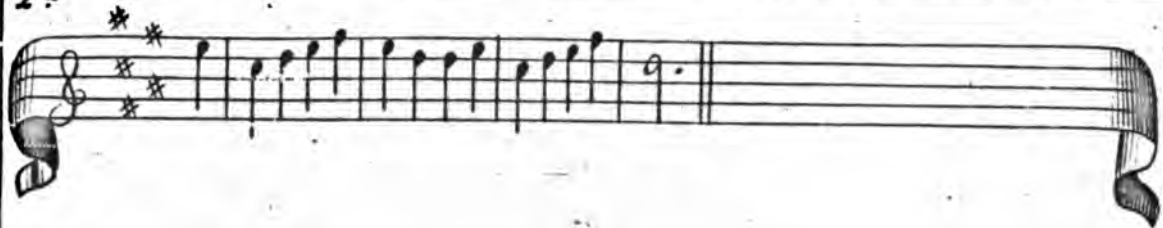
Mr. Smith of Dublin.

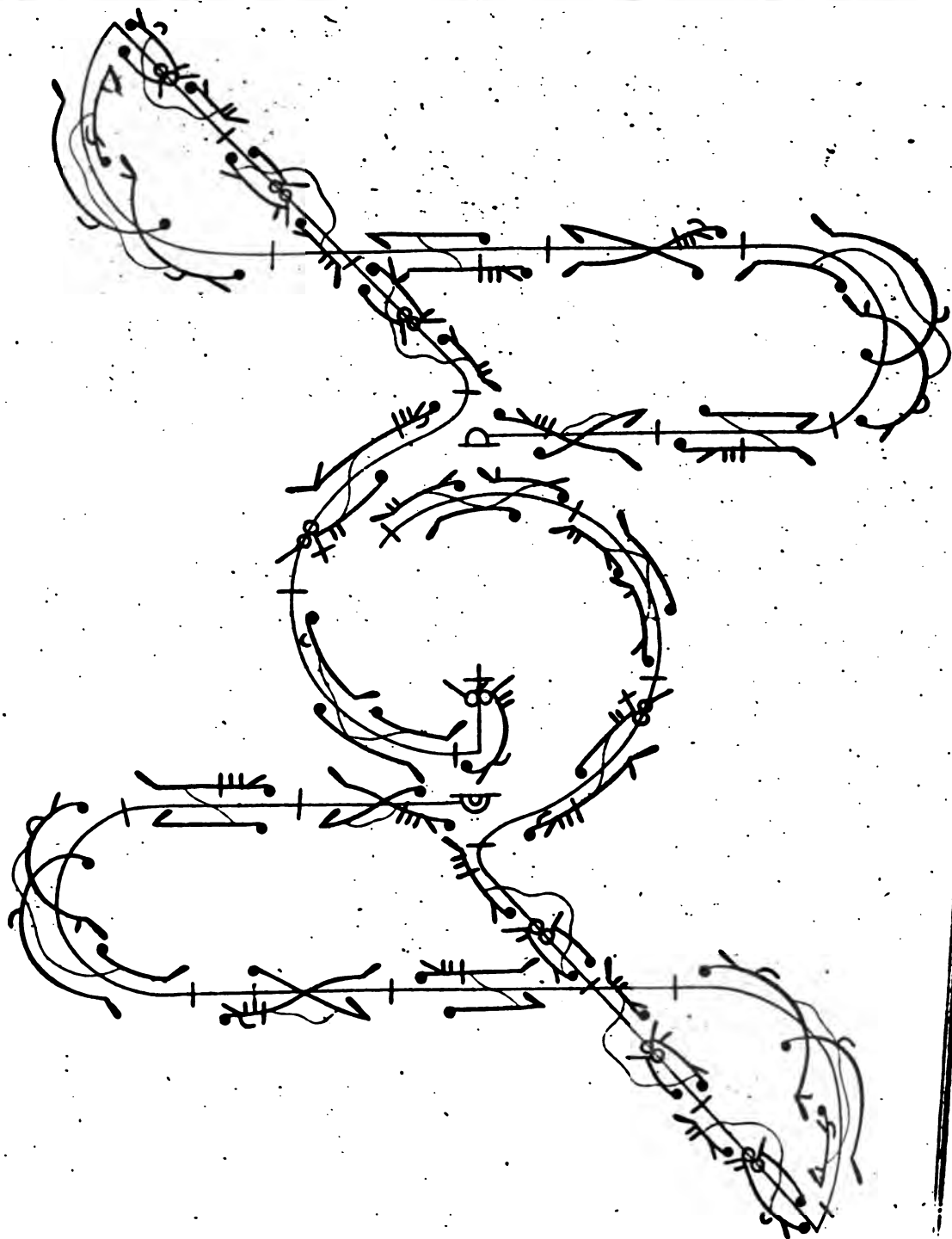
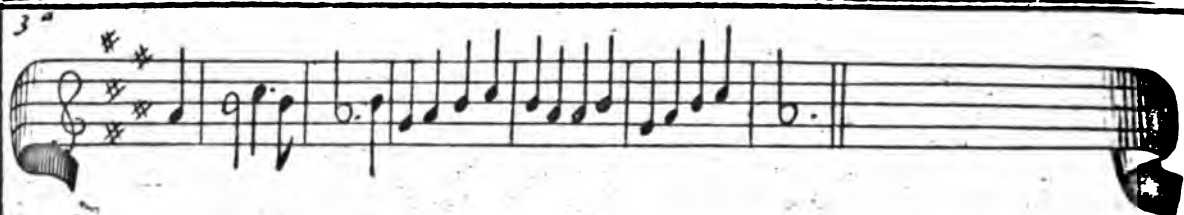
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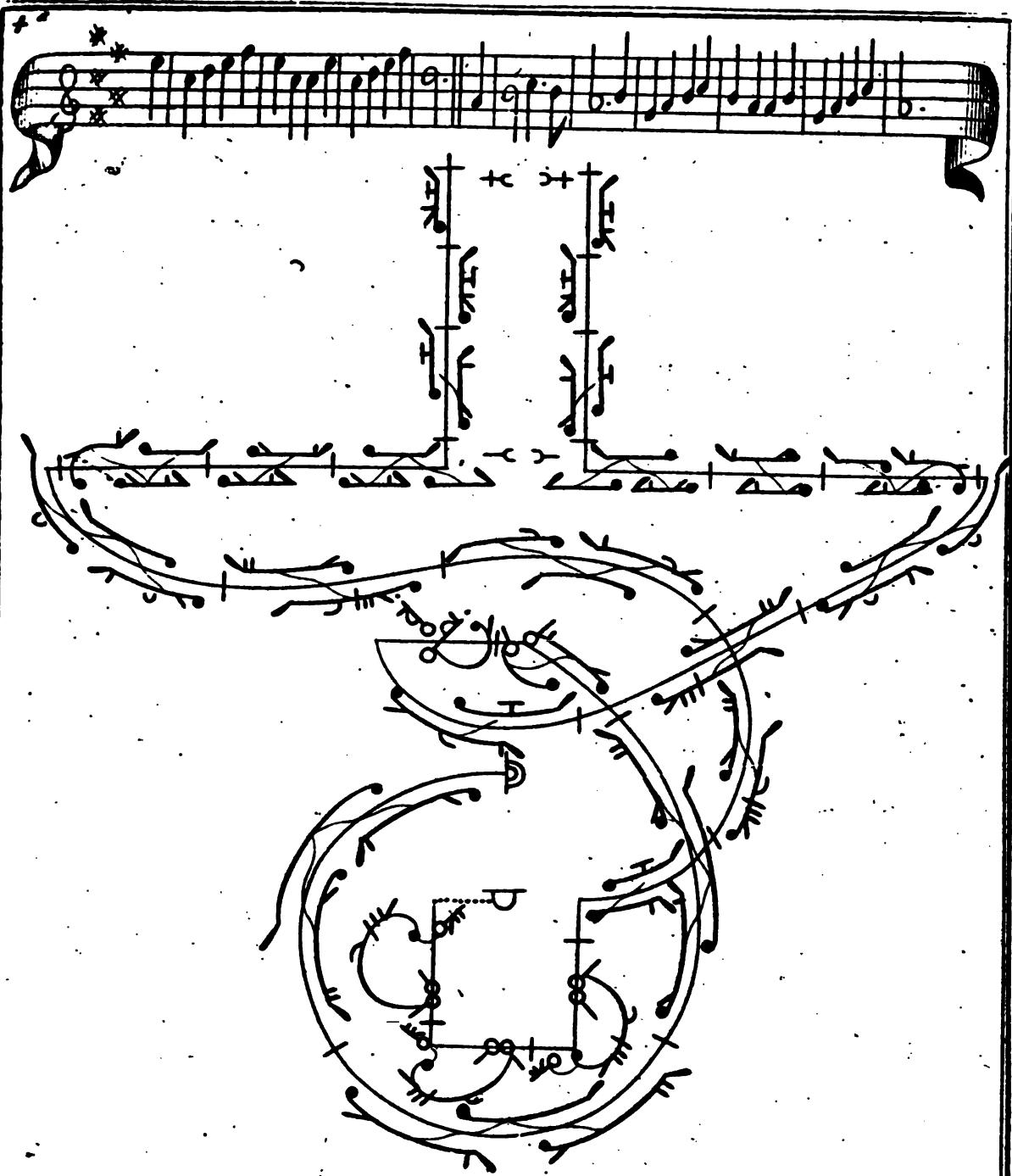
Mr. Shirley.

1

The
Rigadoone
Compos'd
by
Mr. Isaac



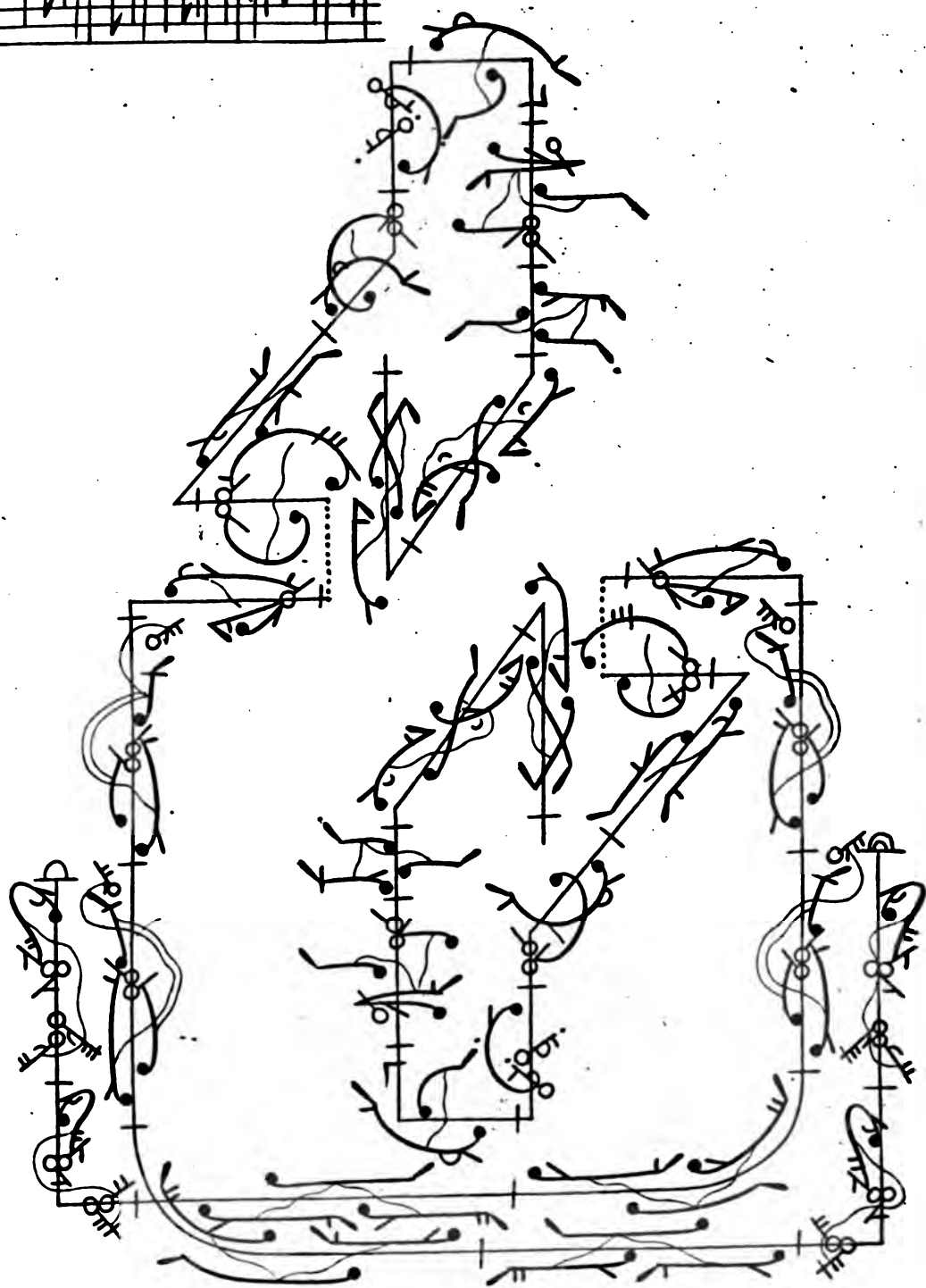
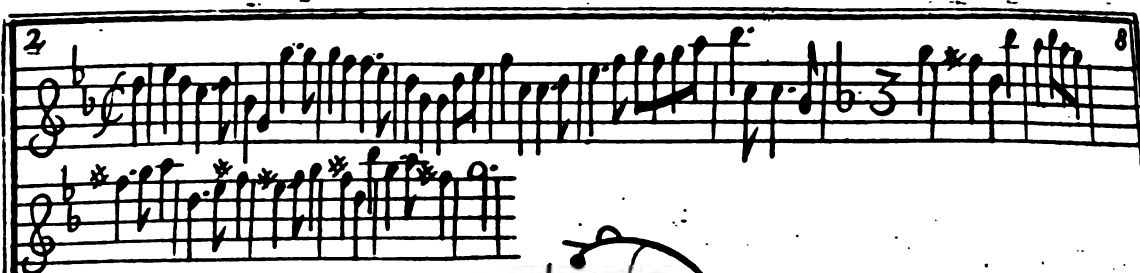


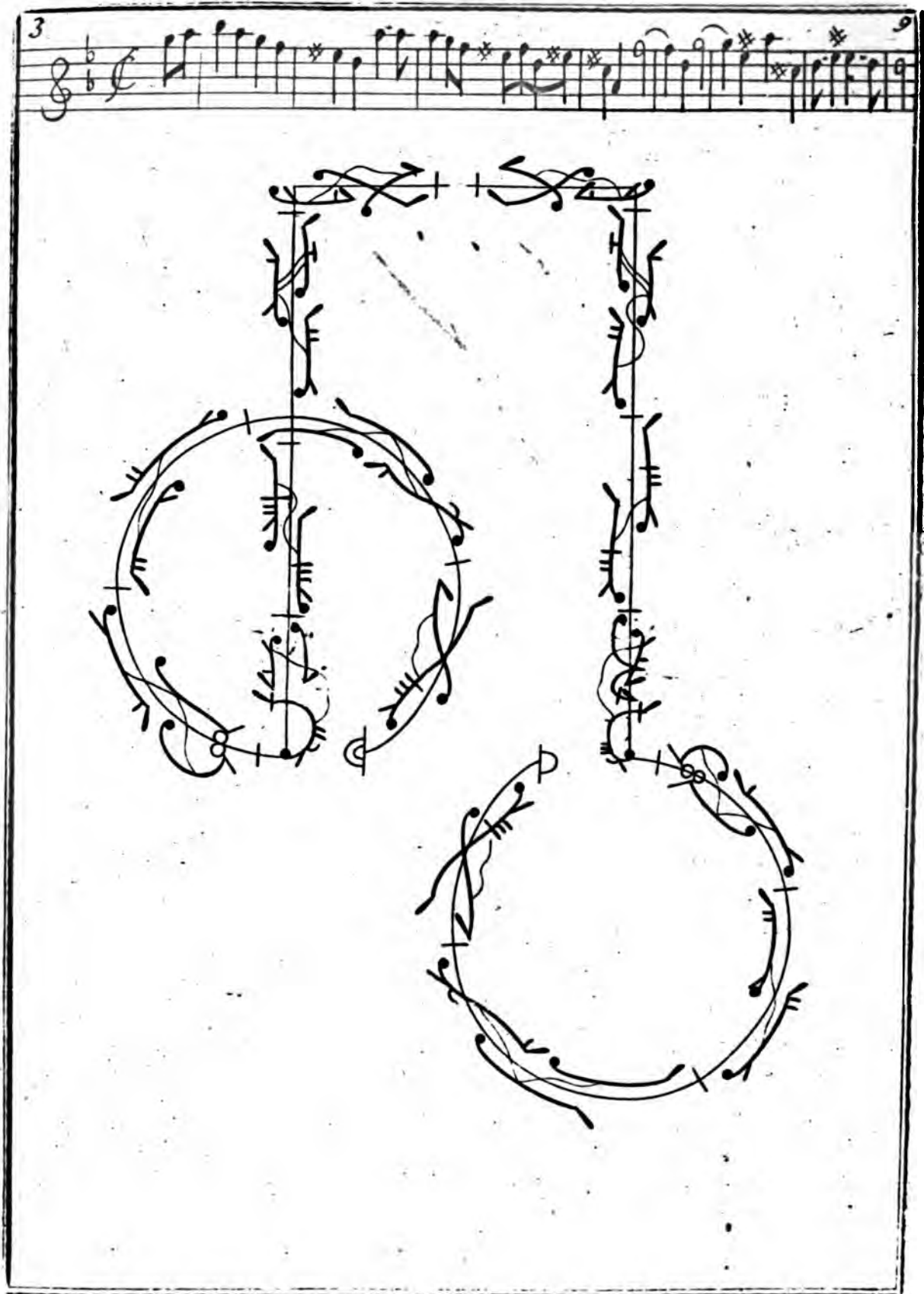


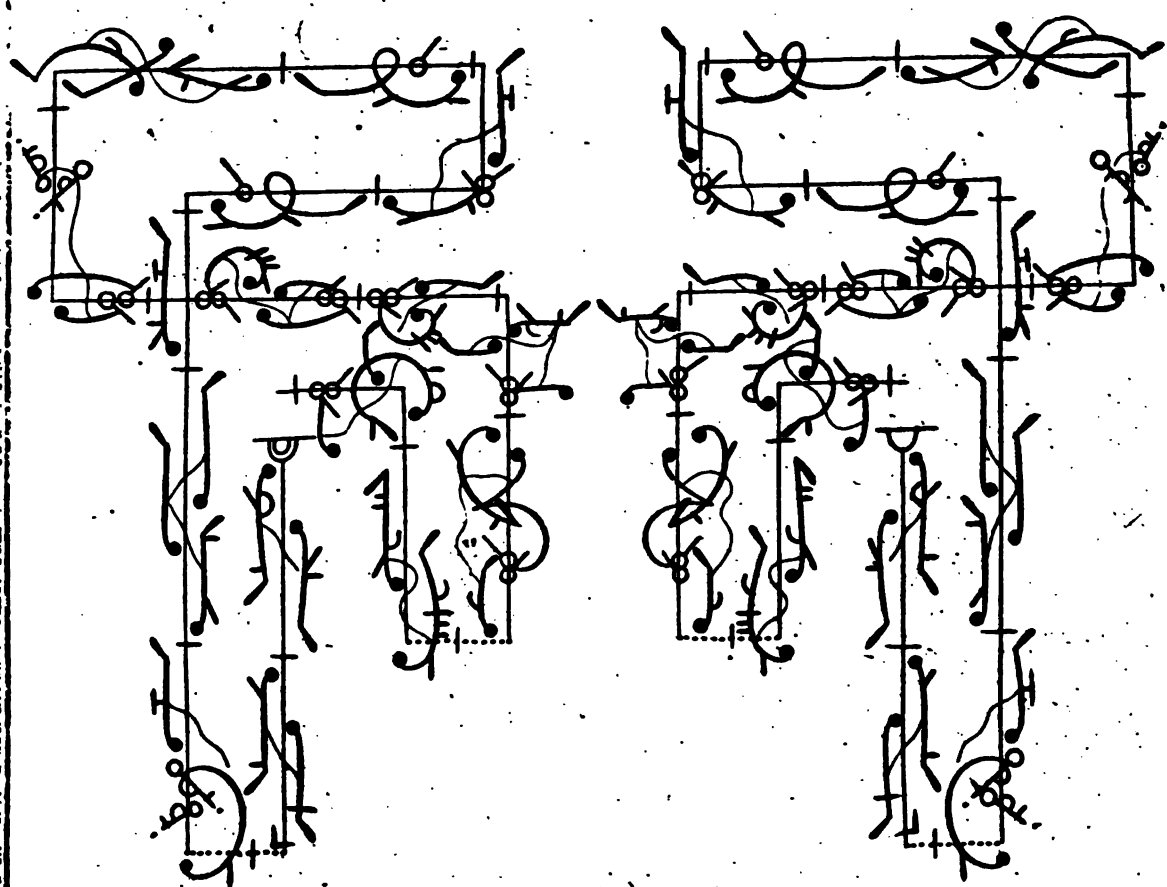
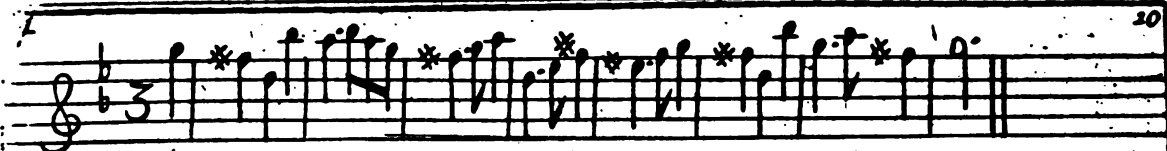
L. slow

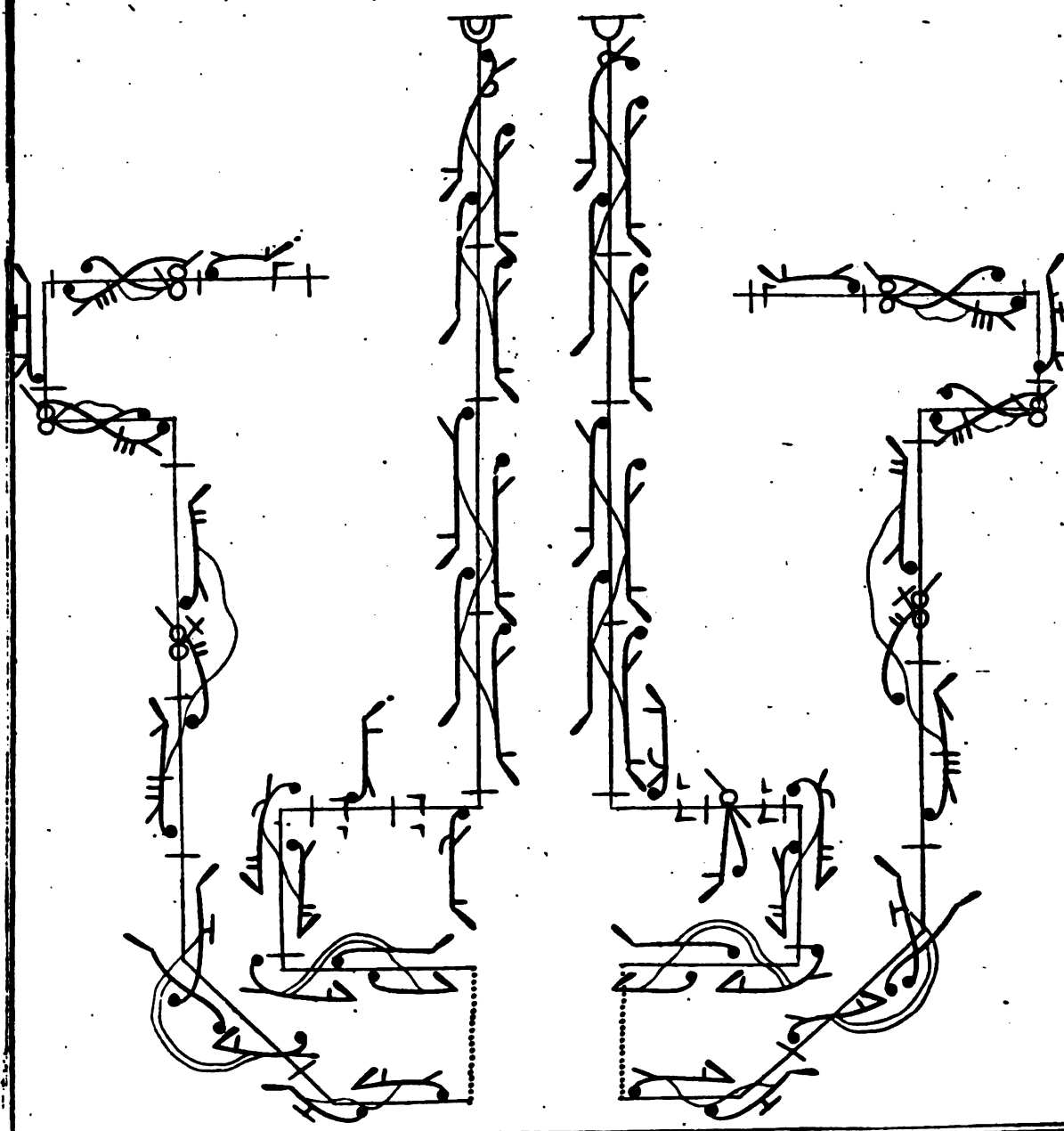
The Rondeau

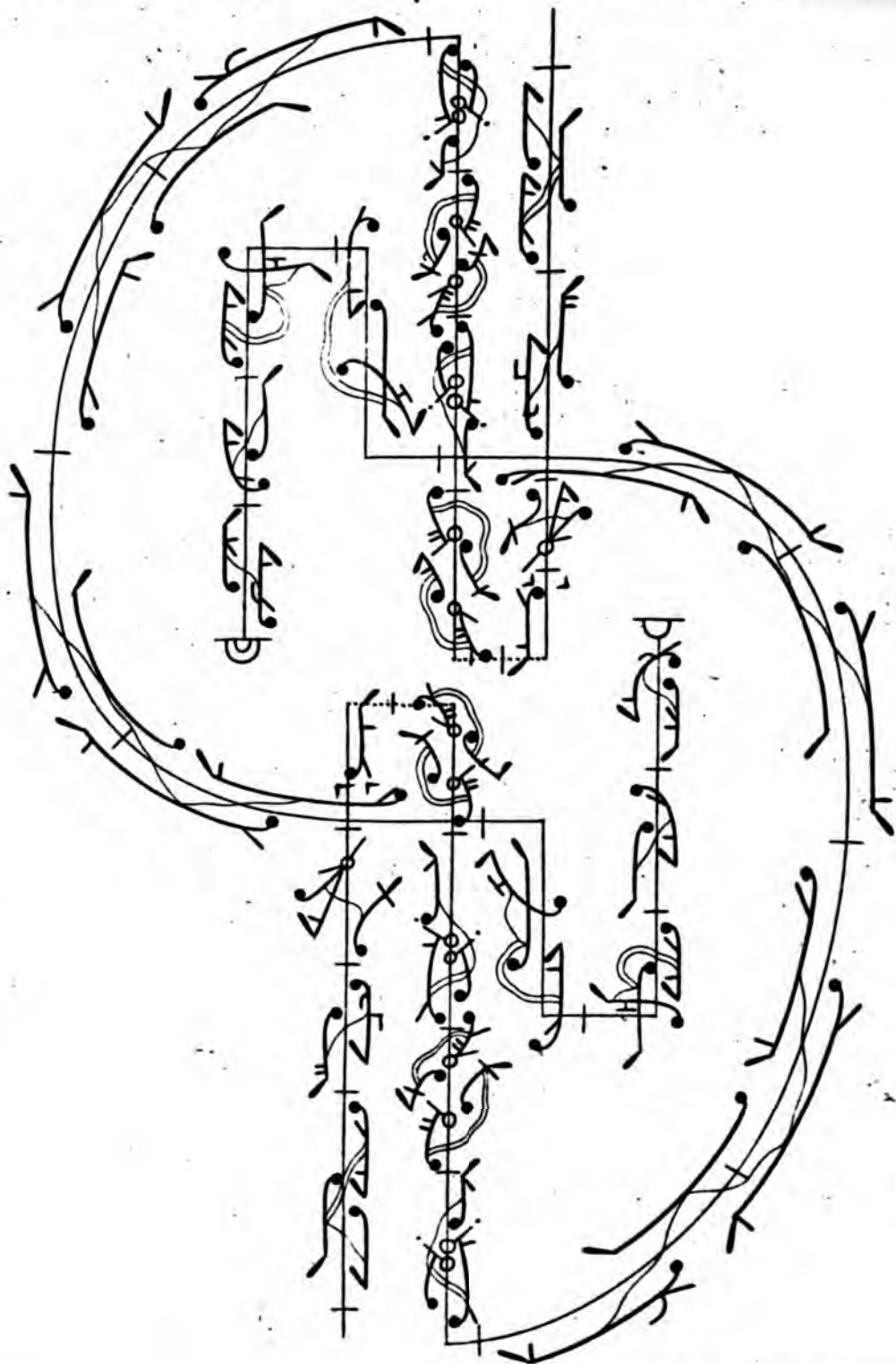
This is a handwritten musical score for a piece titled "The Rondeau". The score is written on a single page with a double-line border. At the top, there is a single staff of music in treble clef, marked "L. slow", with a 3/4 time signature and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. Below this, the main body of the score is arranged in a circular, symmetrical pattern. It features multiple staves of music, some of which are connected by curved lines, suggesting a continuous or looping structure. The notation includes various musical symbols such as notes, rests, and bar lines. The title "The Rondeau" is written in a cursive script in the center of the page. The overall style is that of a personal or working manuscript.











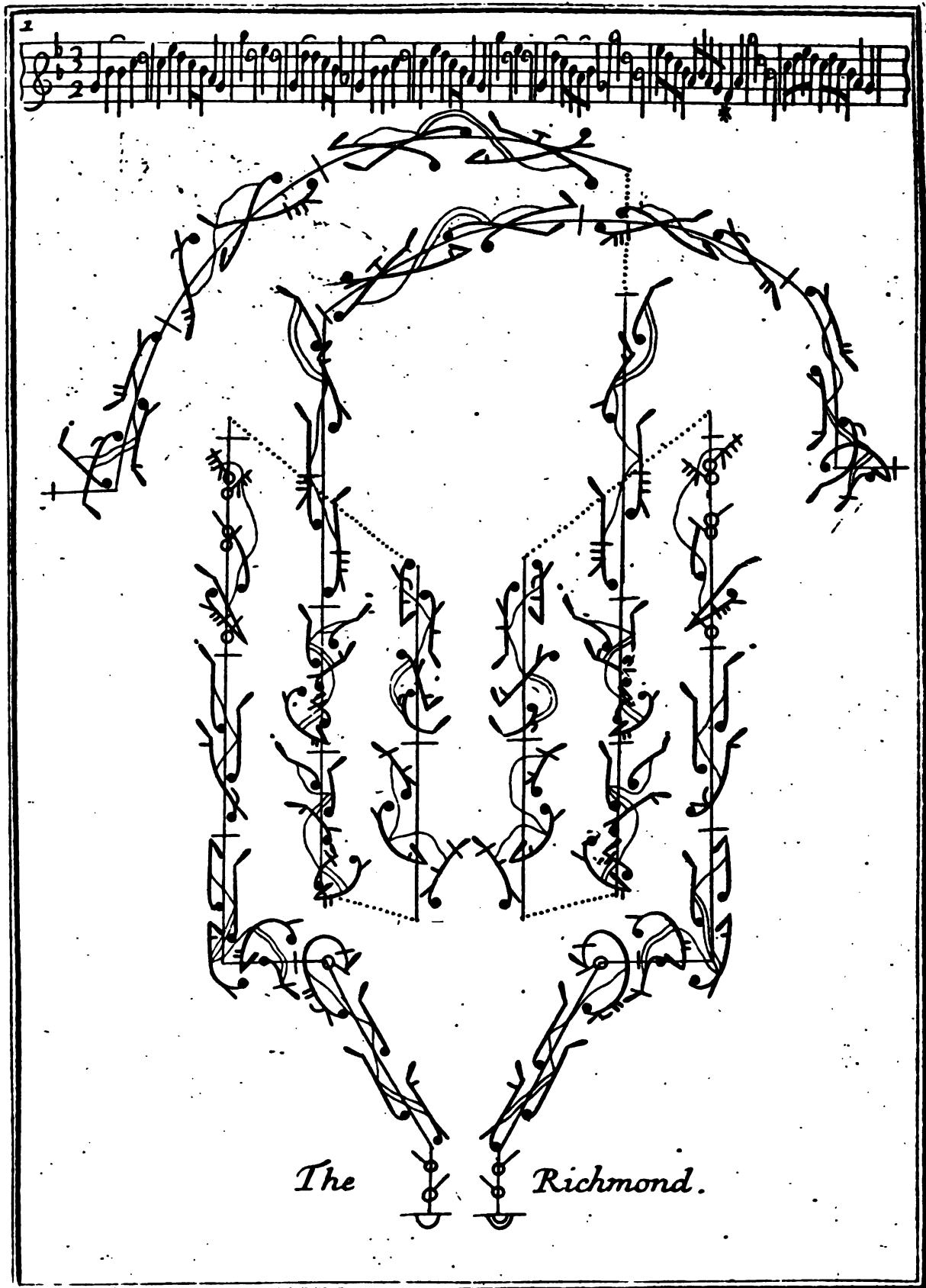
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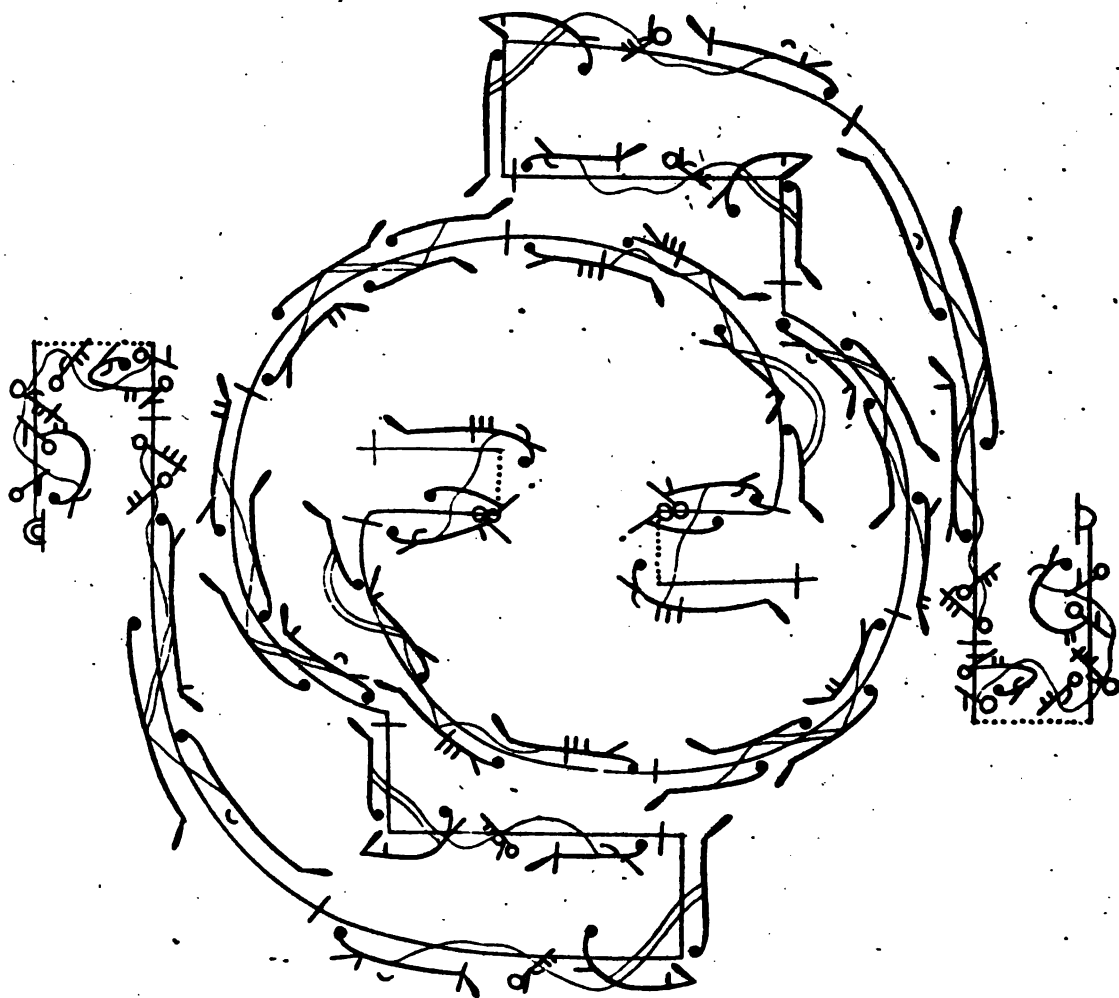
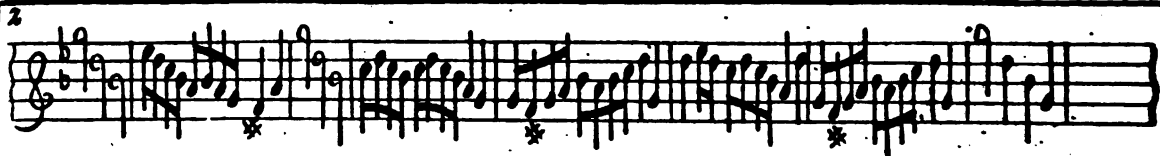
23

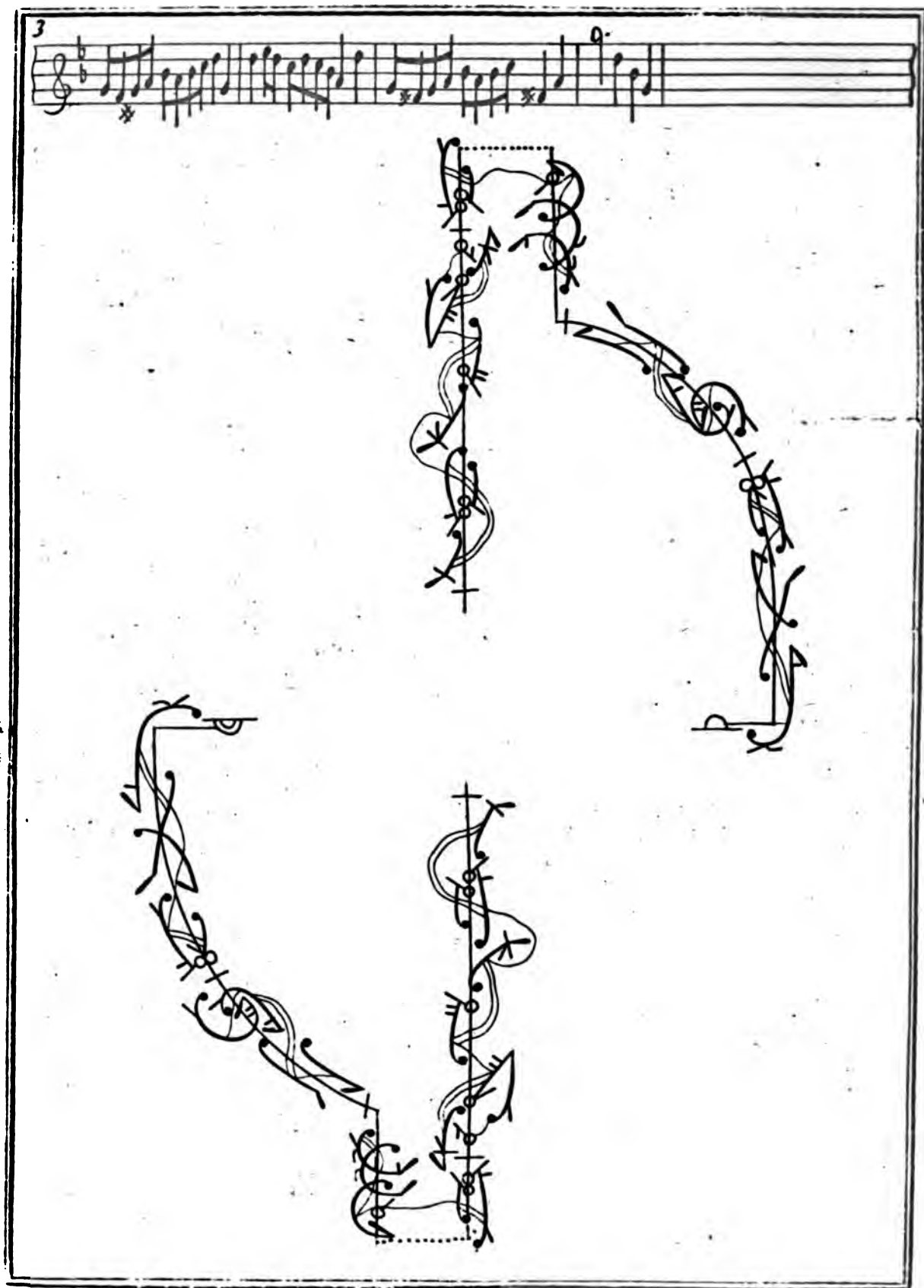
Finis.

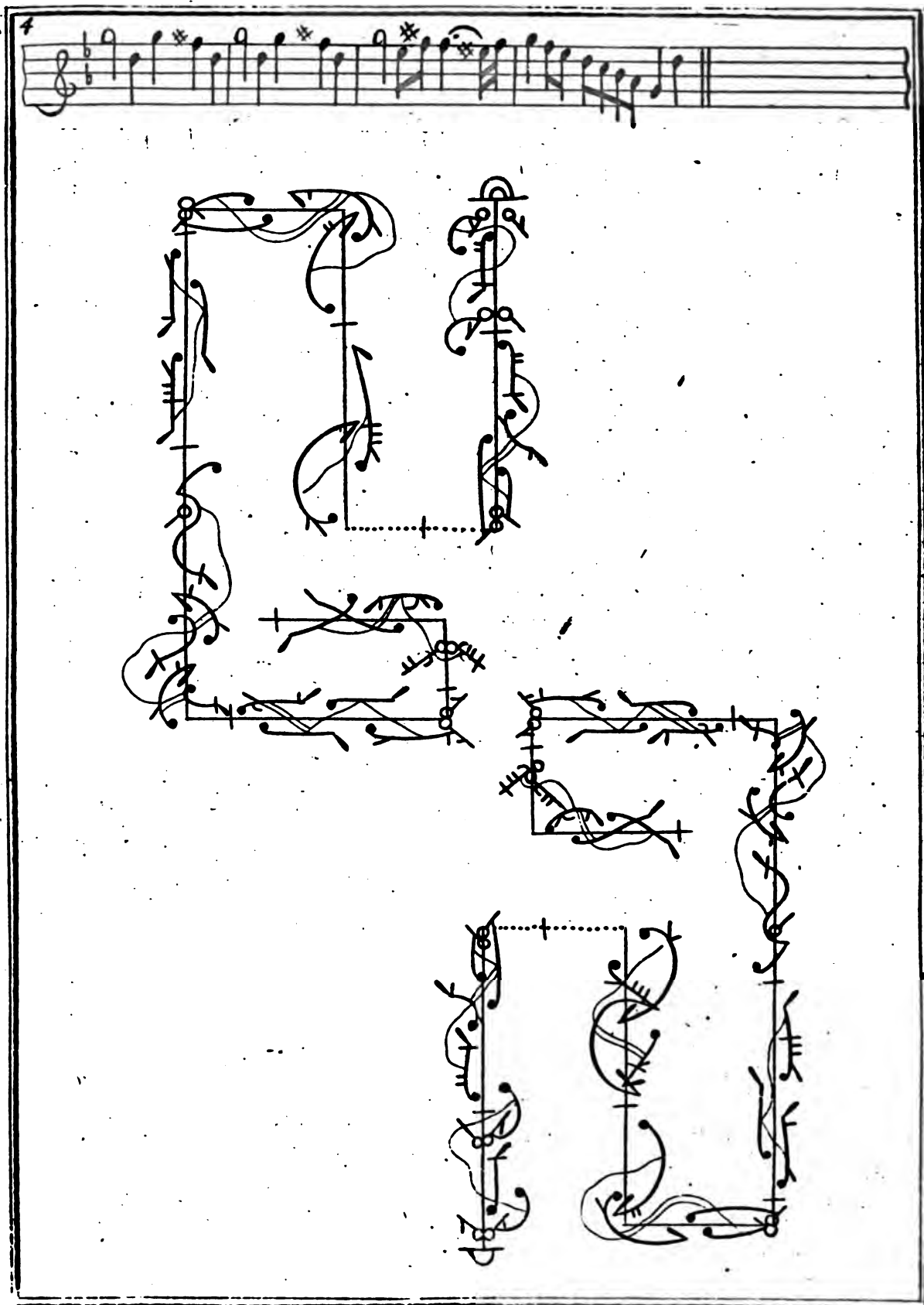
Finis

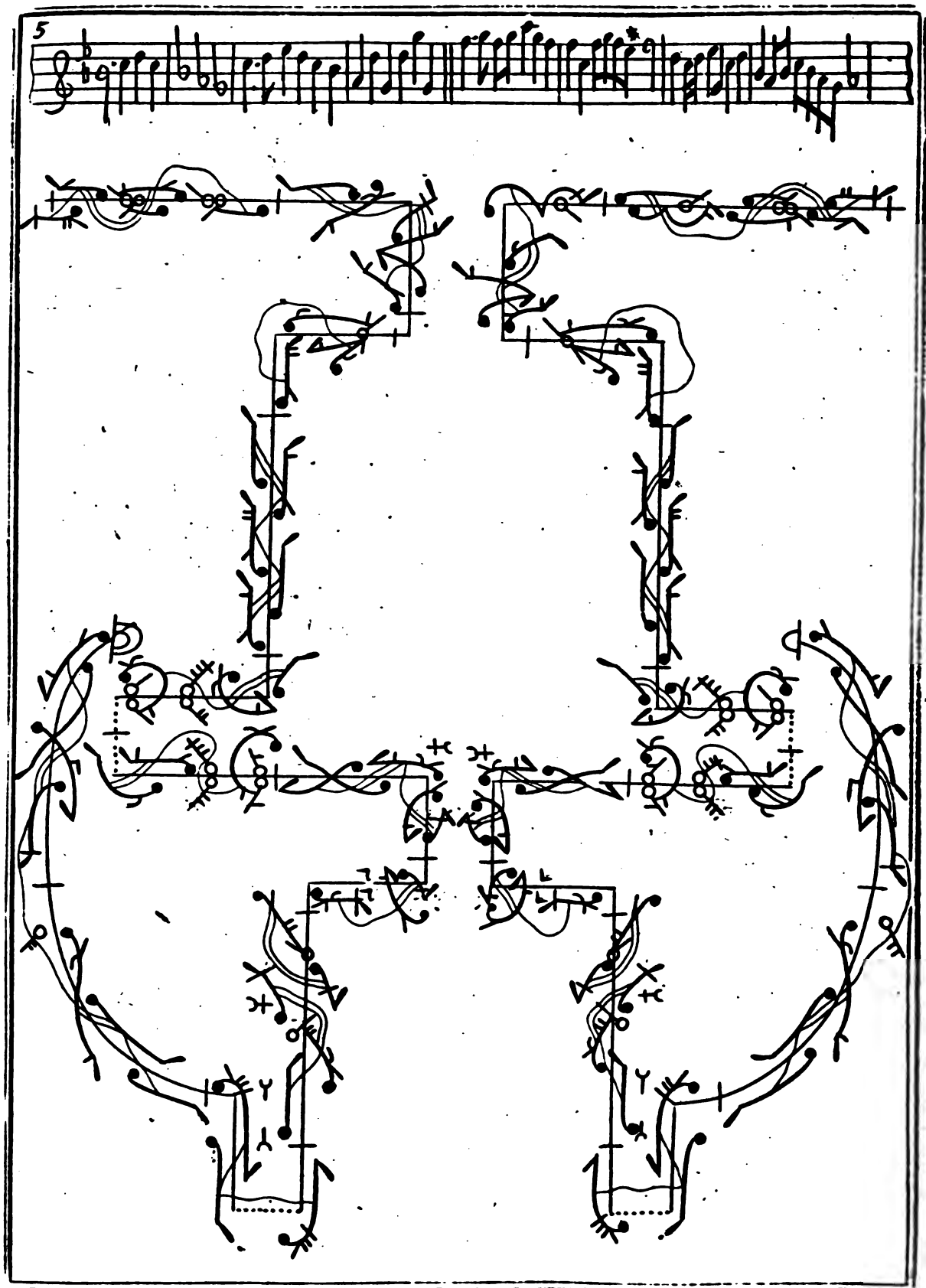
The image shows a page of musical notation, likely a manuscript or a printed score. At the top, there are two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains a series of eighth and sixteenth notes, some with accidentals (sharps and flats). The second staff continues the melody. Below these, a large, ornate initial 'P' is formed by a continuous, flowing line of musical notation. This 'P' shape frames the main body of the score, which consists of several staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The word 'Finis' is written in a cursive script at the top left of the page, near the first staff, and again at the bottom left, near the end of the main body of music. The page is numbered '7' in the top left corner and '23' in the top right corner.

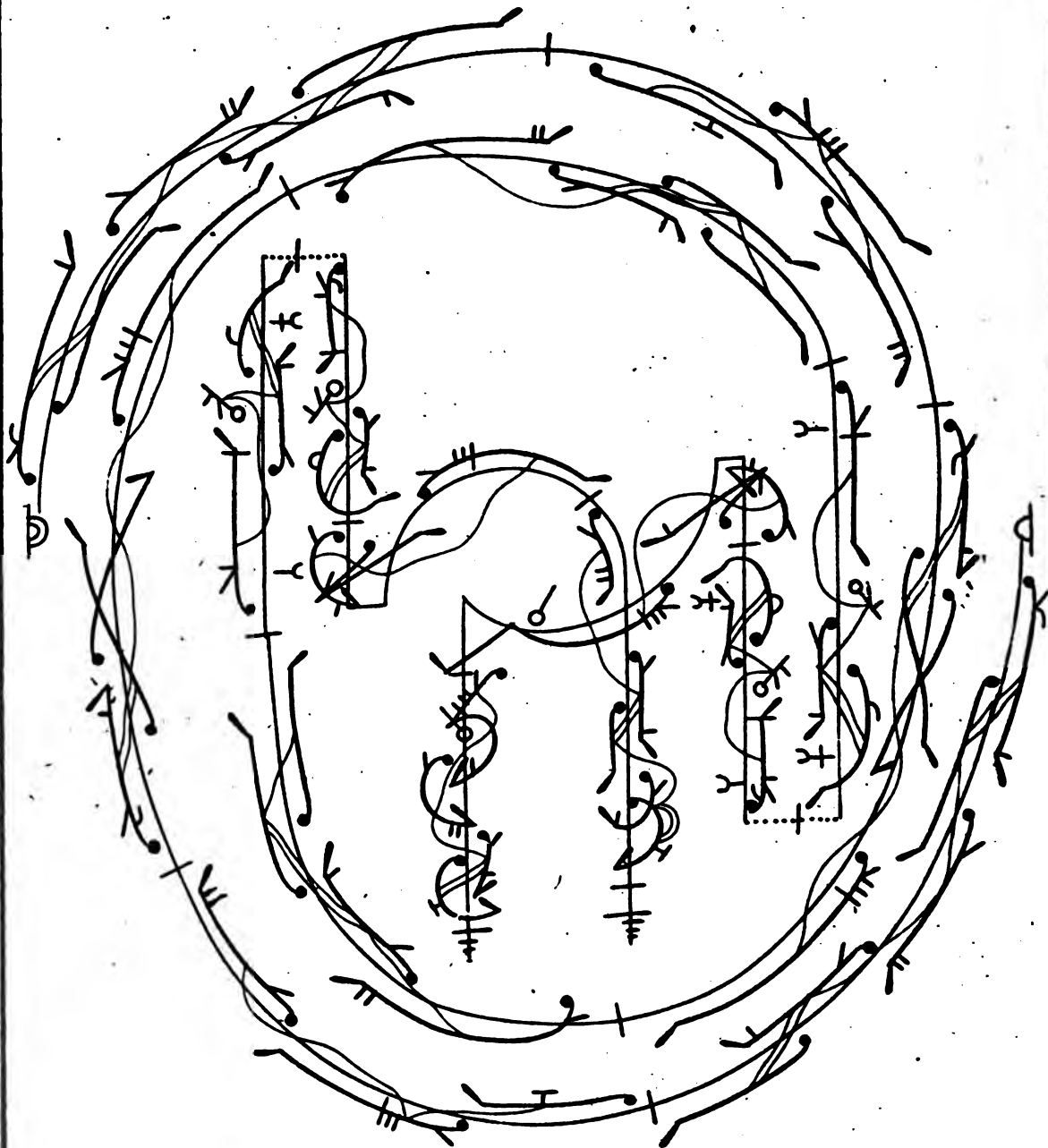












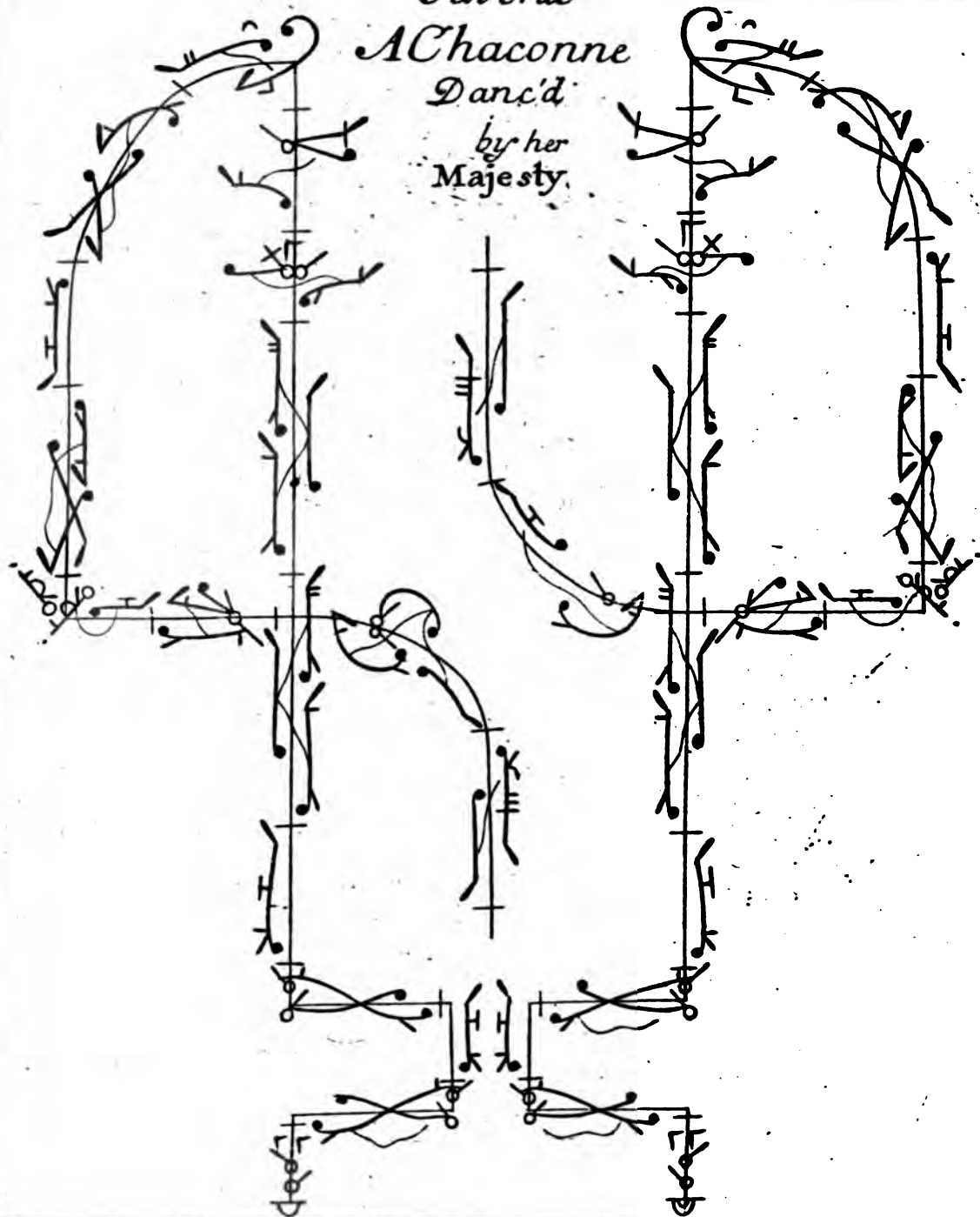


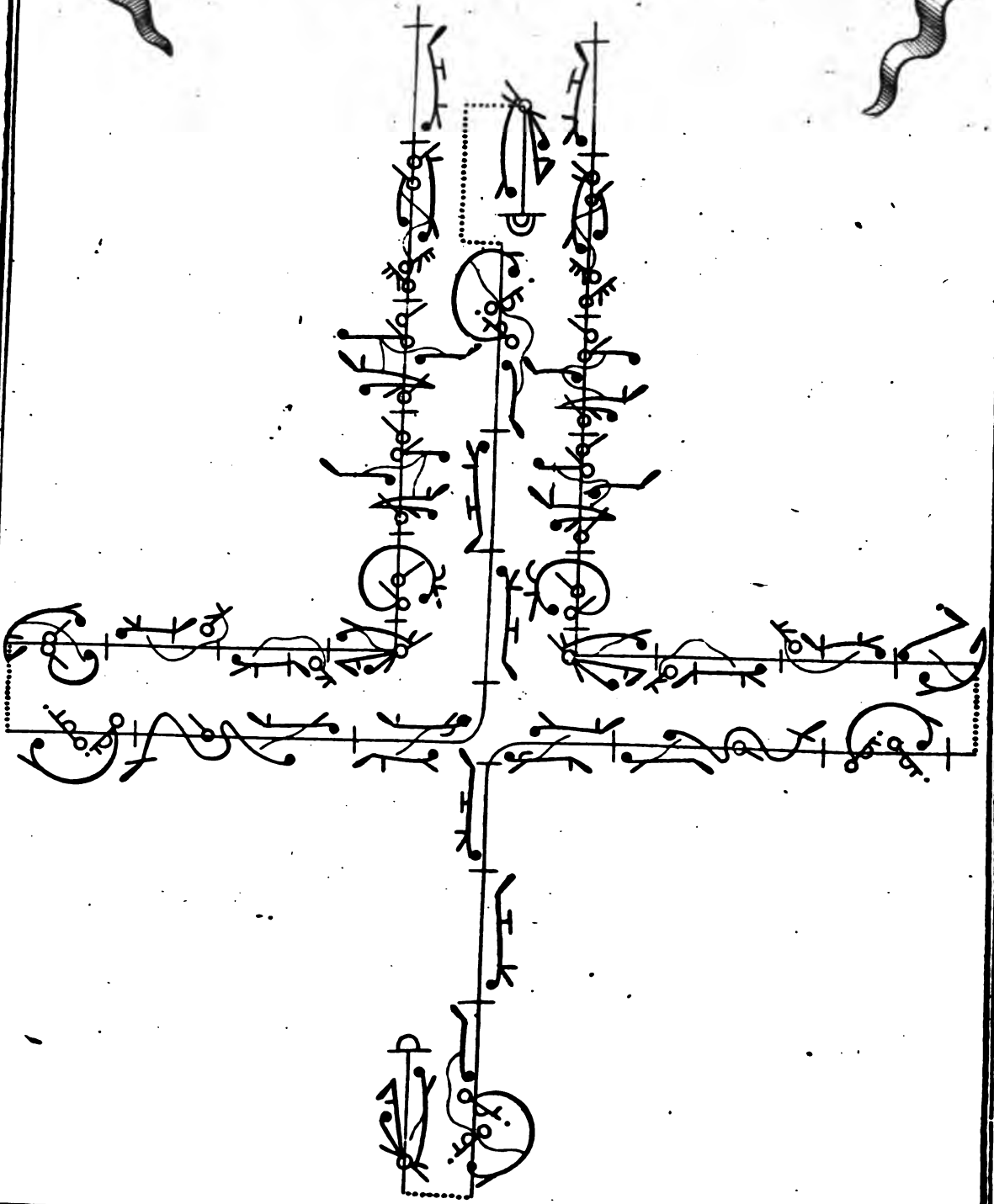
*The
Favorite*

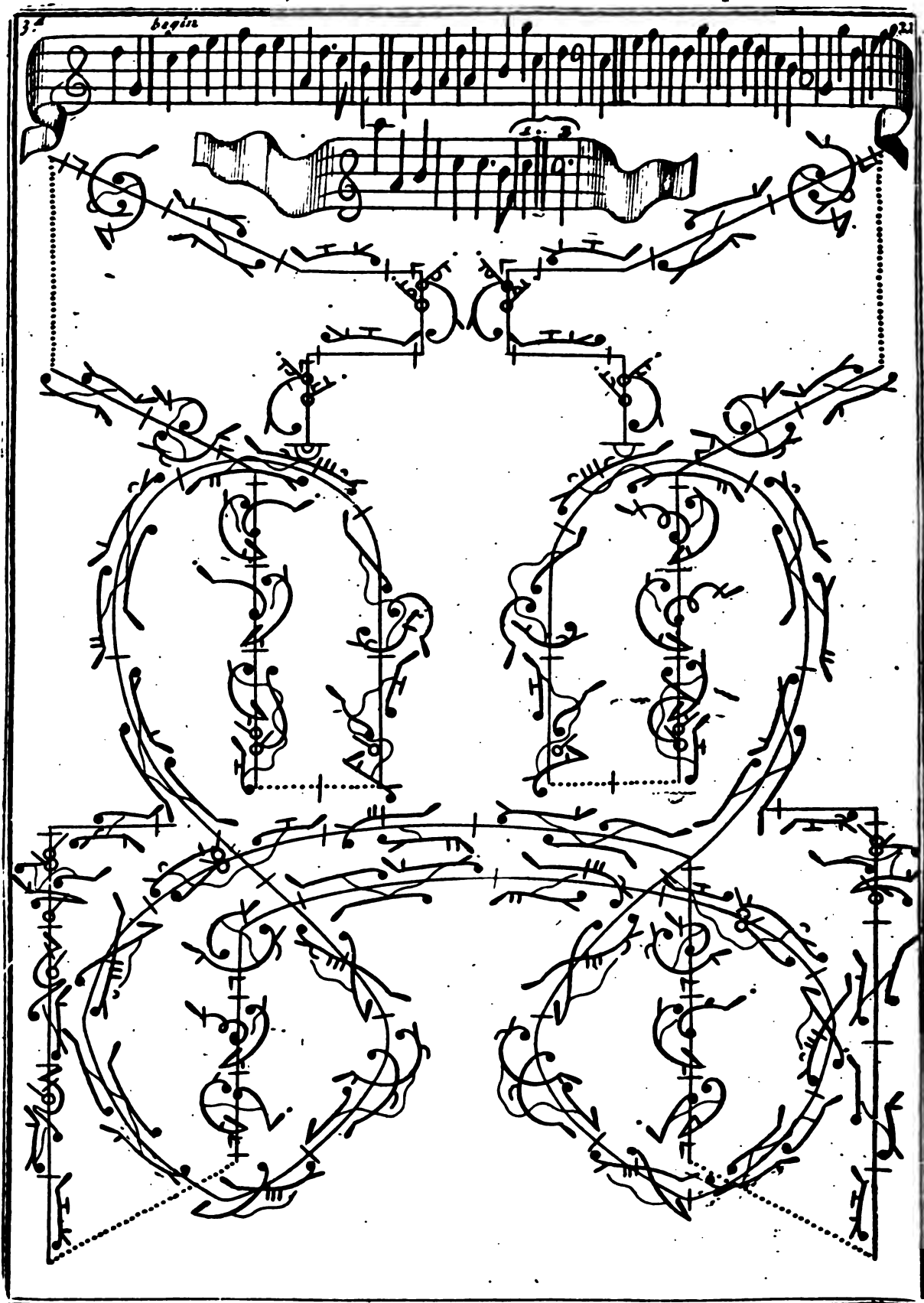
A Chaconne

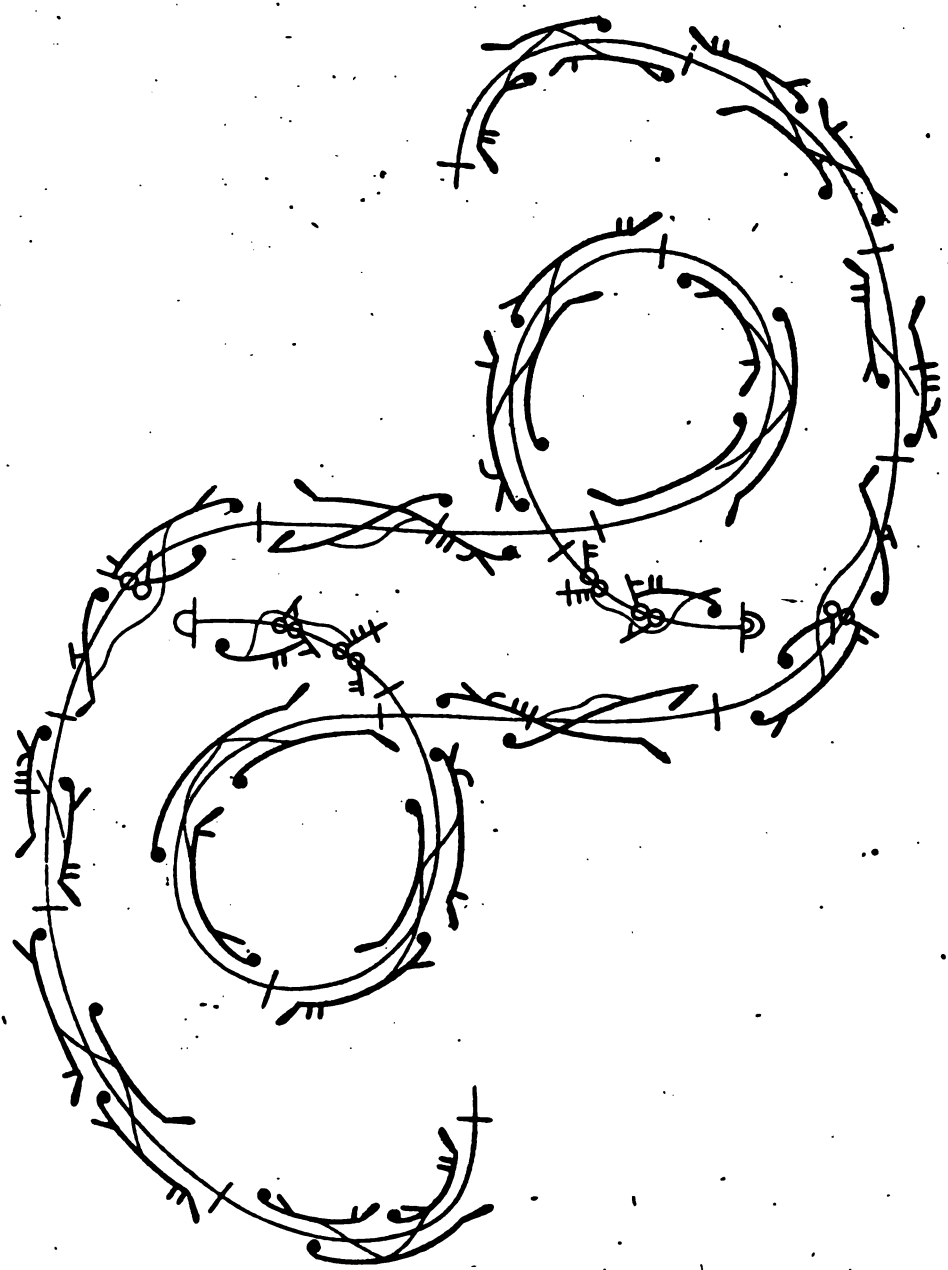
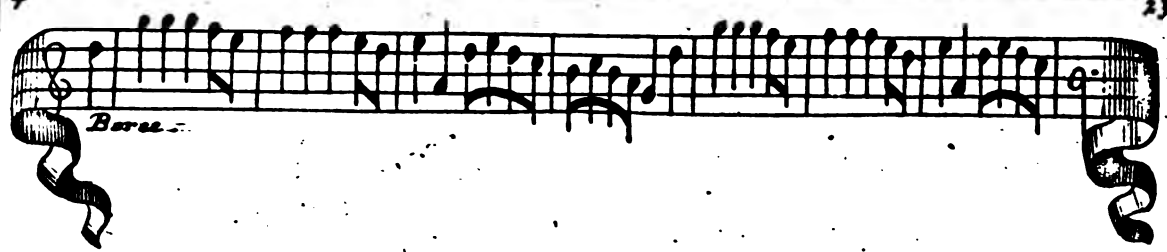
Danc'd

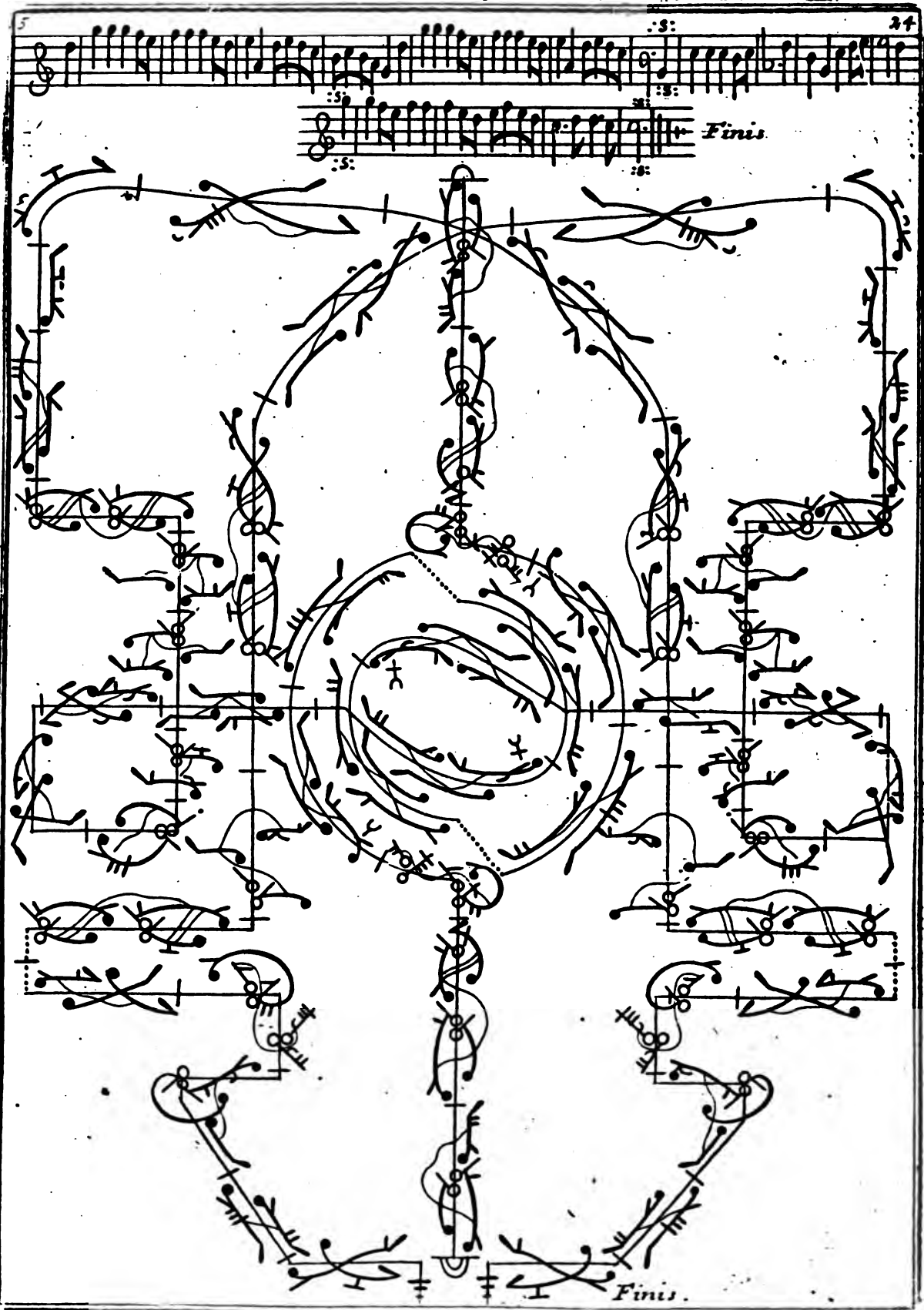
*by her
Majesty.*





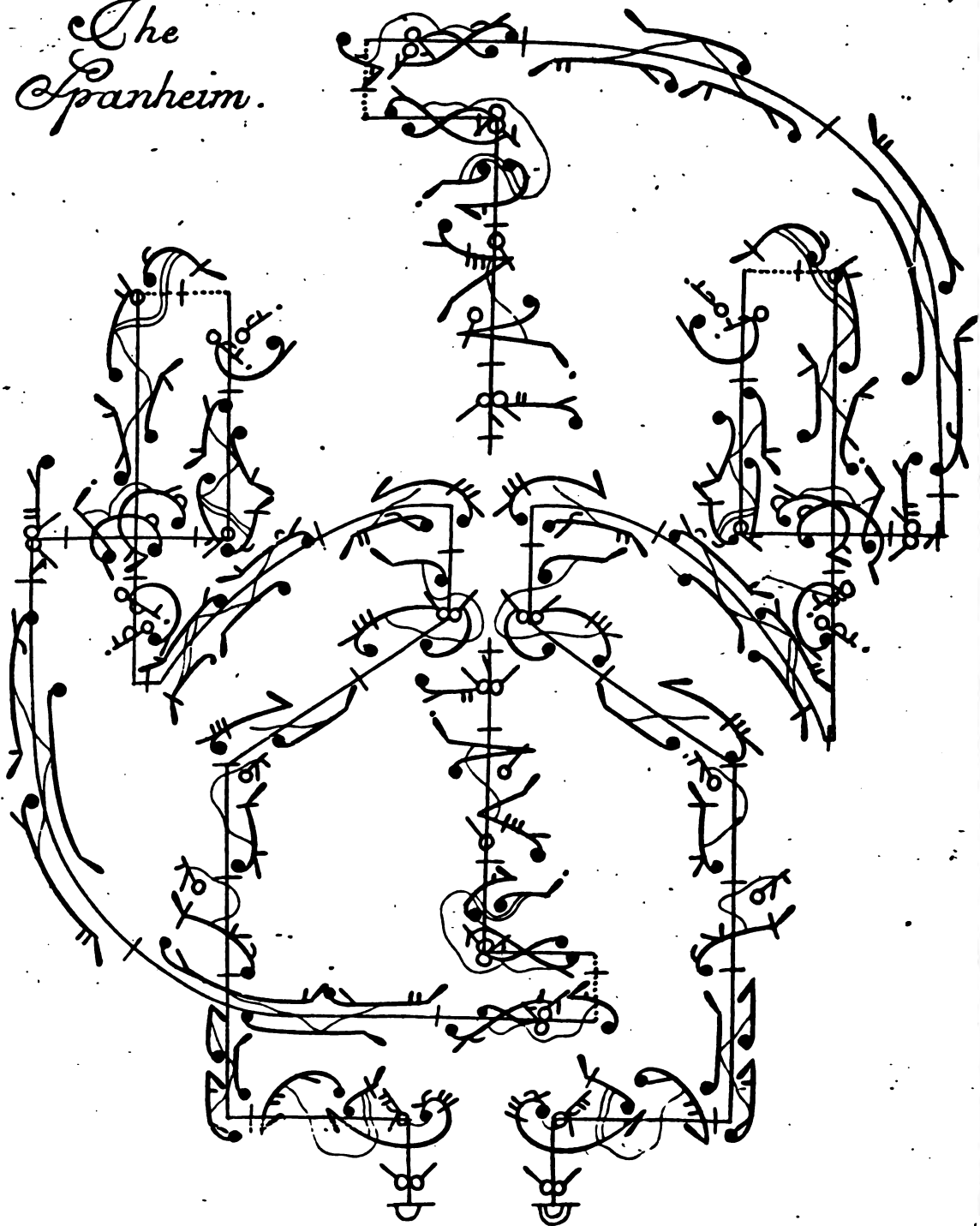


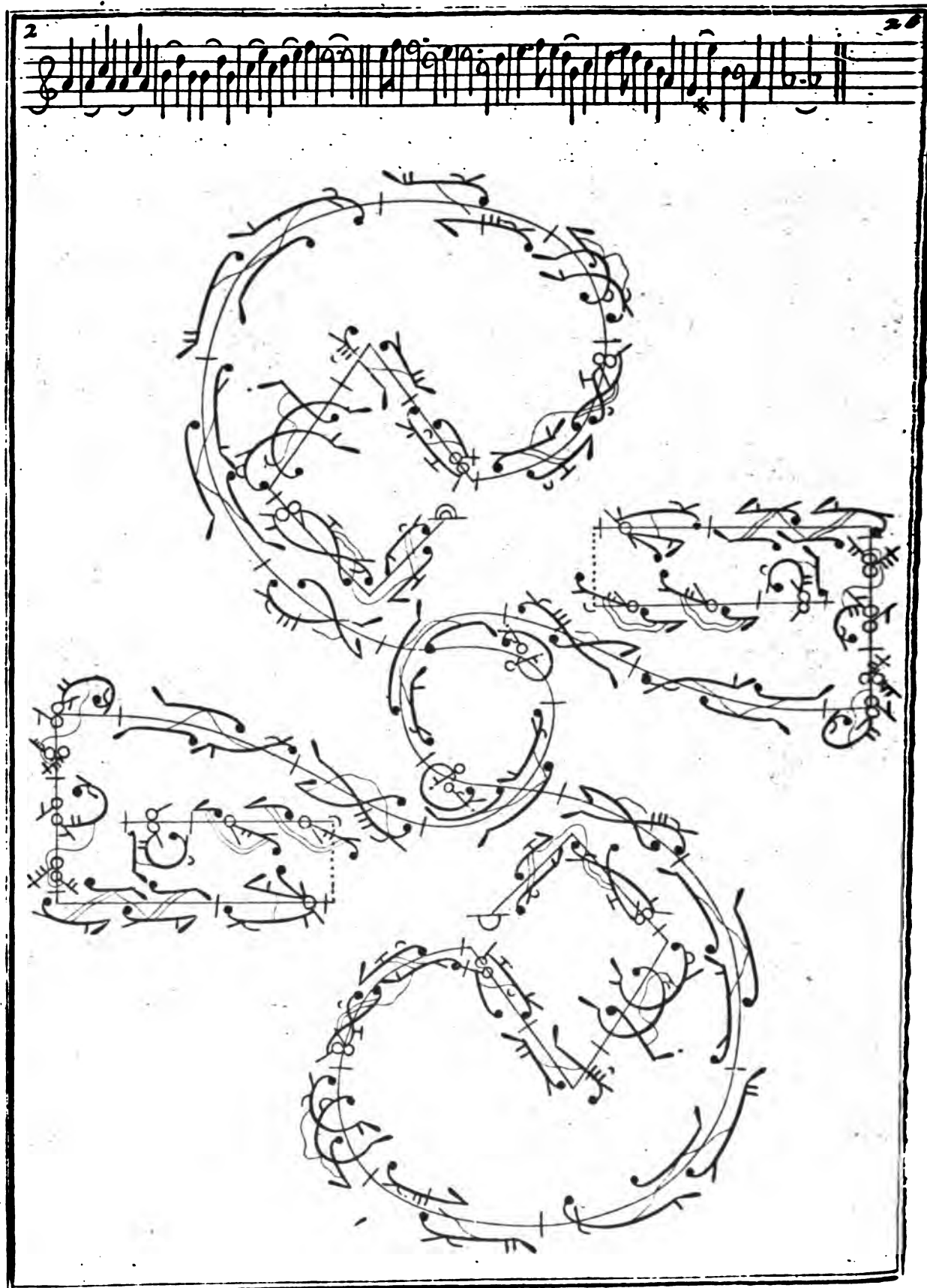


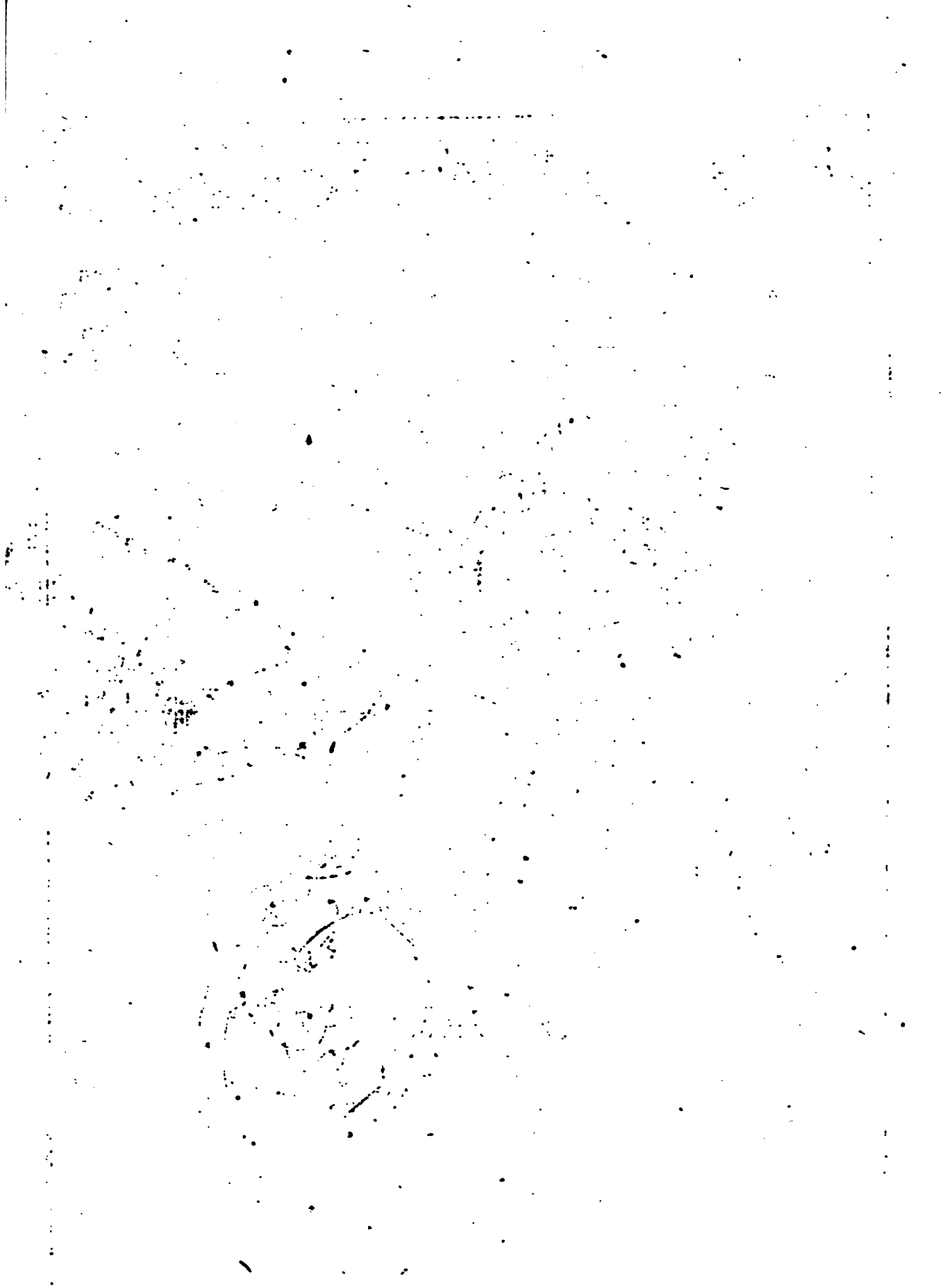


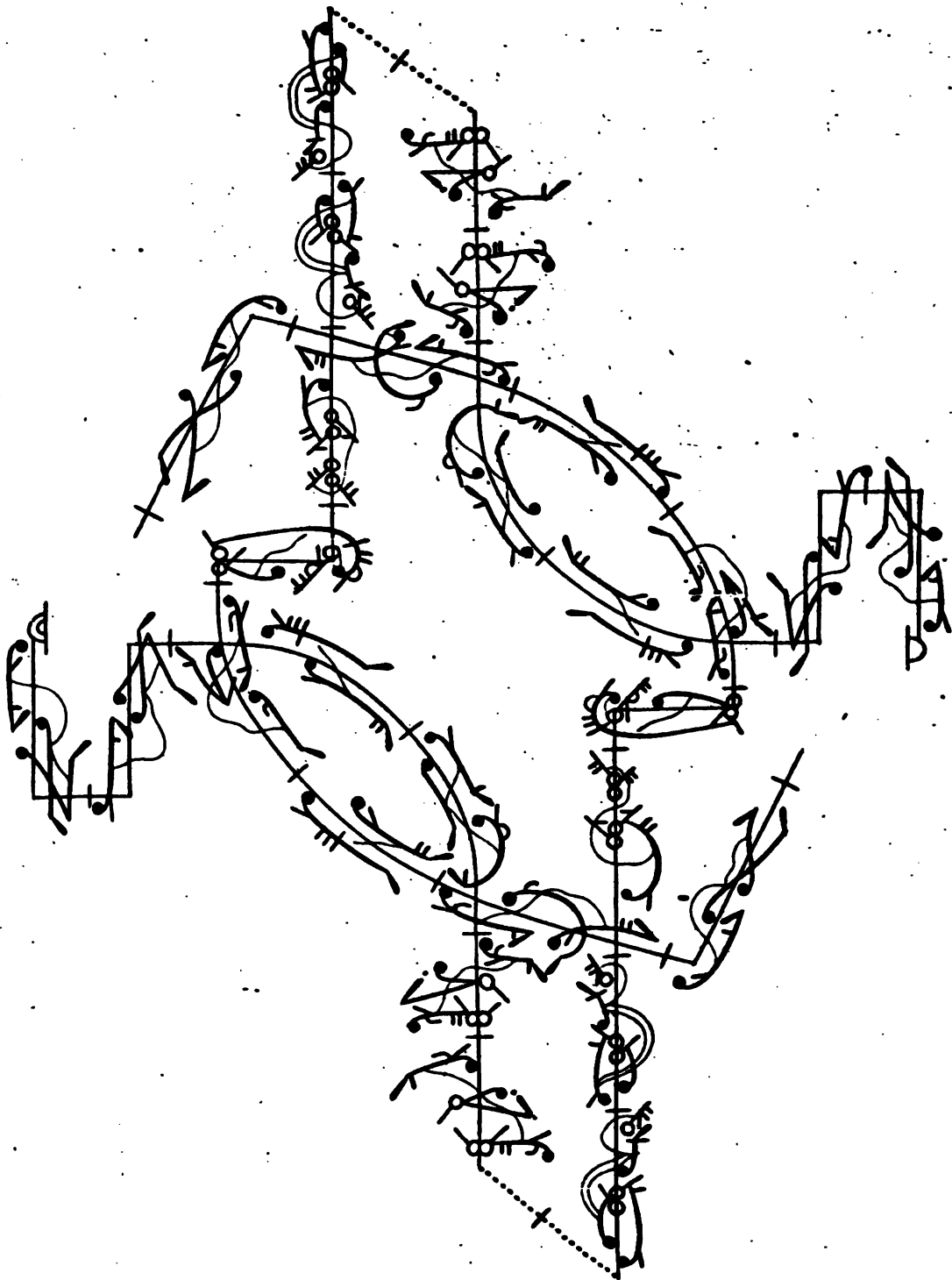
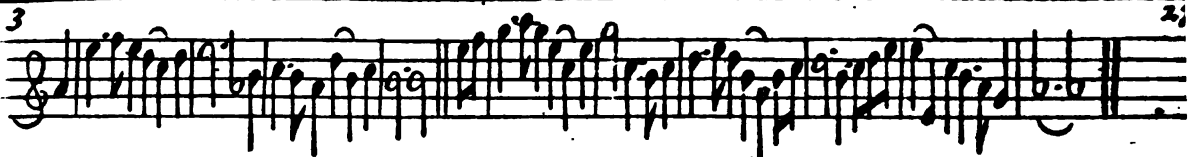


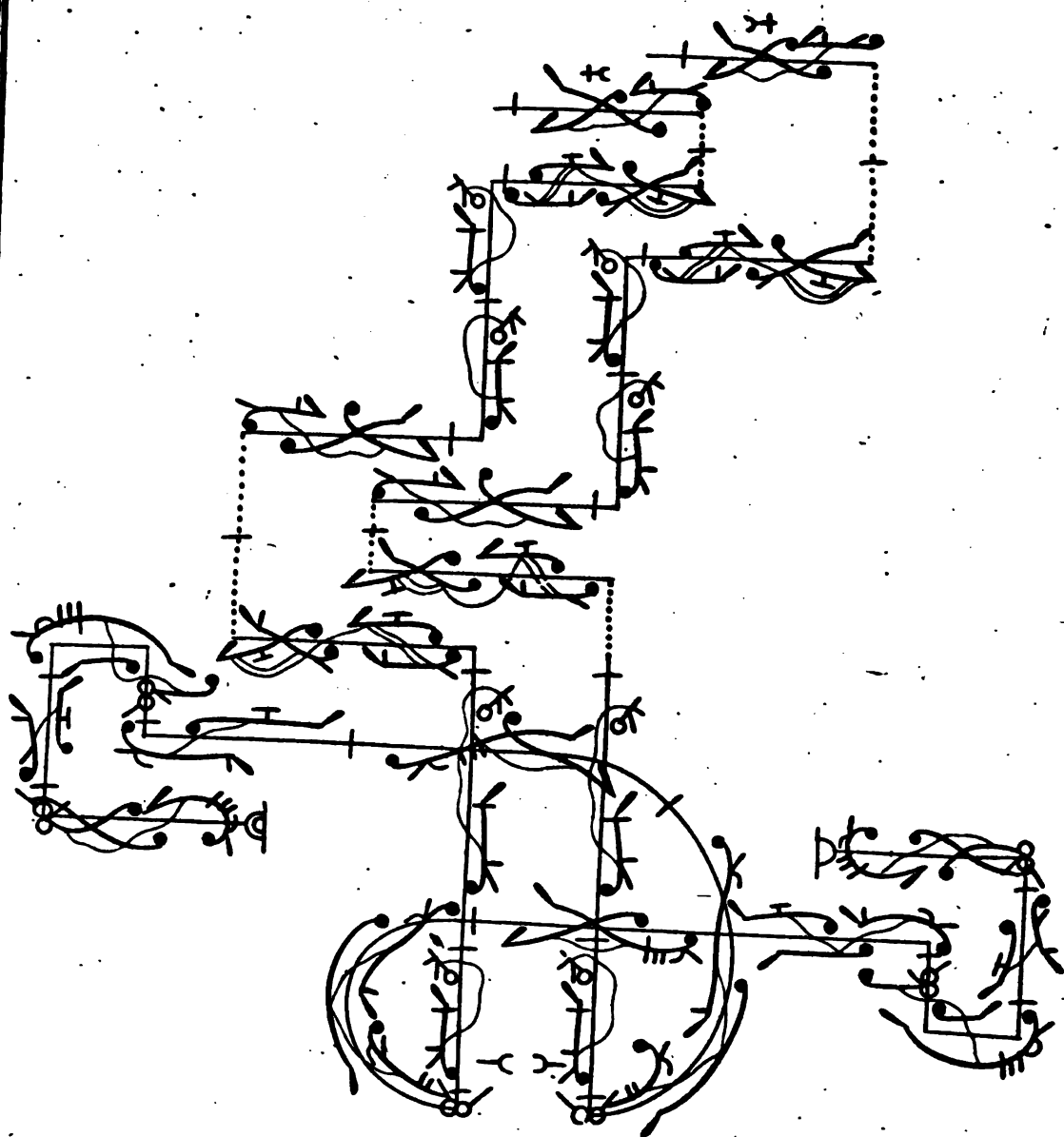
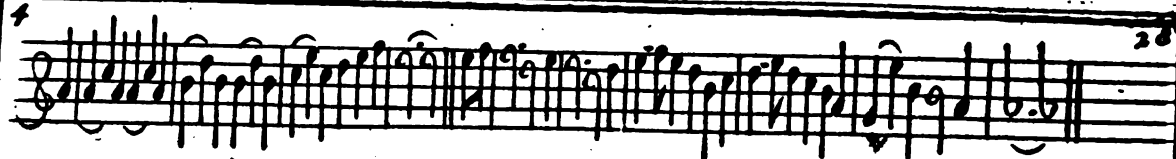
*The
Panheim.*













Finis.



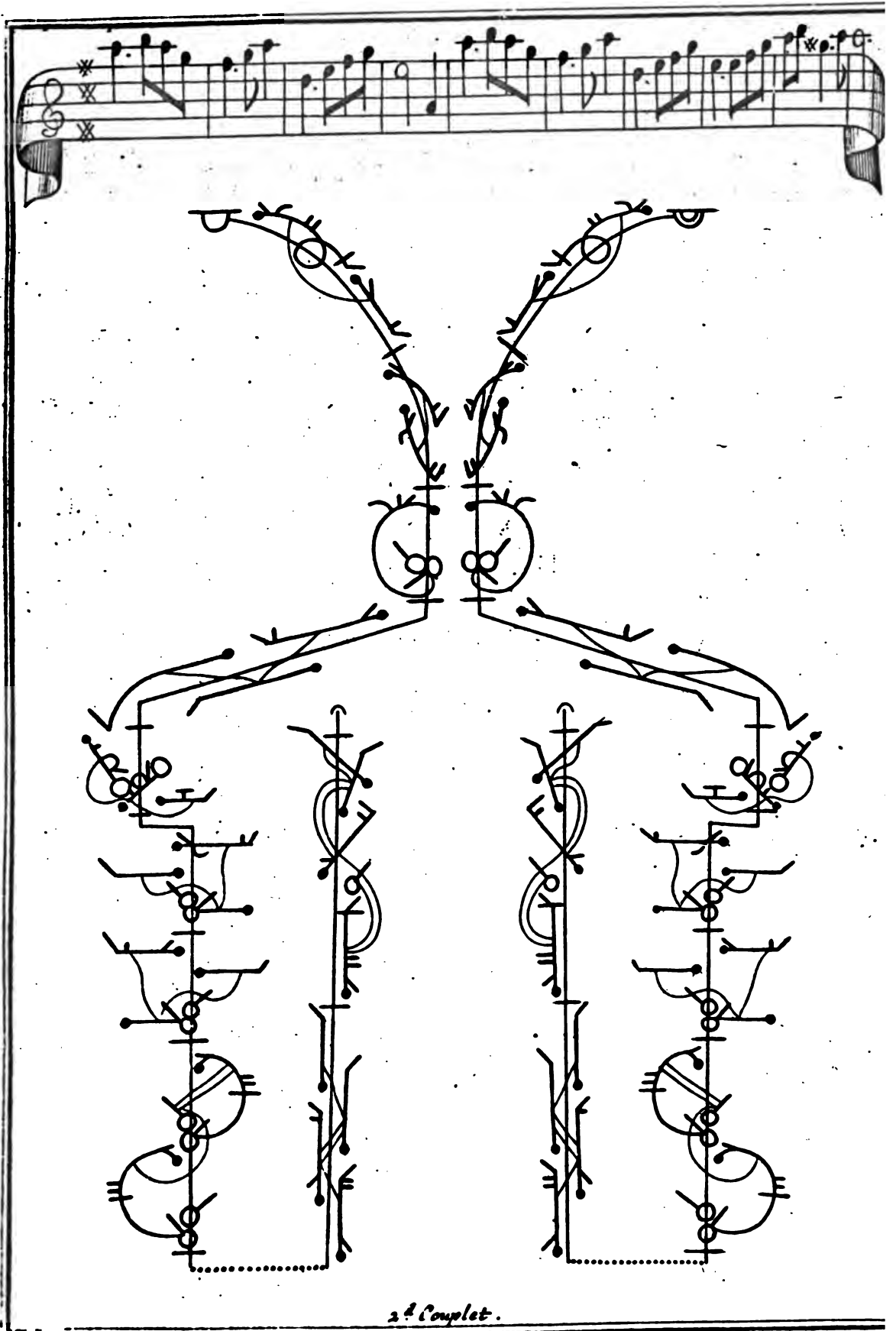
Prem. Couplet

The
BRITANNIA

Compos'd by

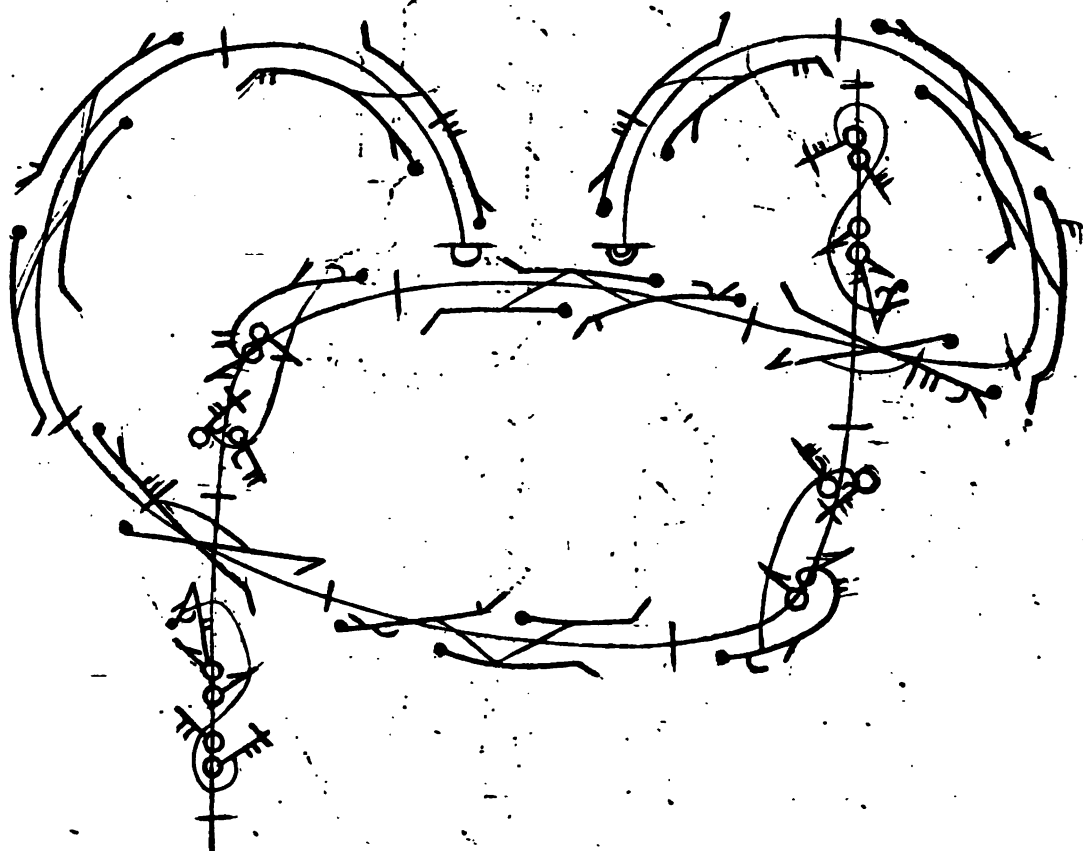
ME Isaac

1706.



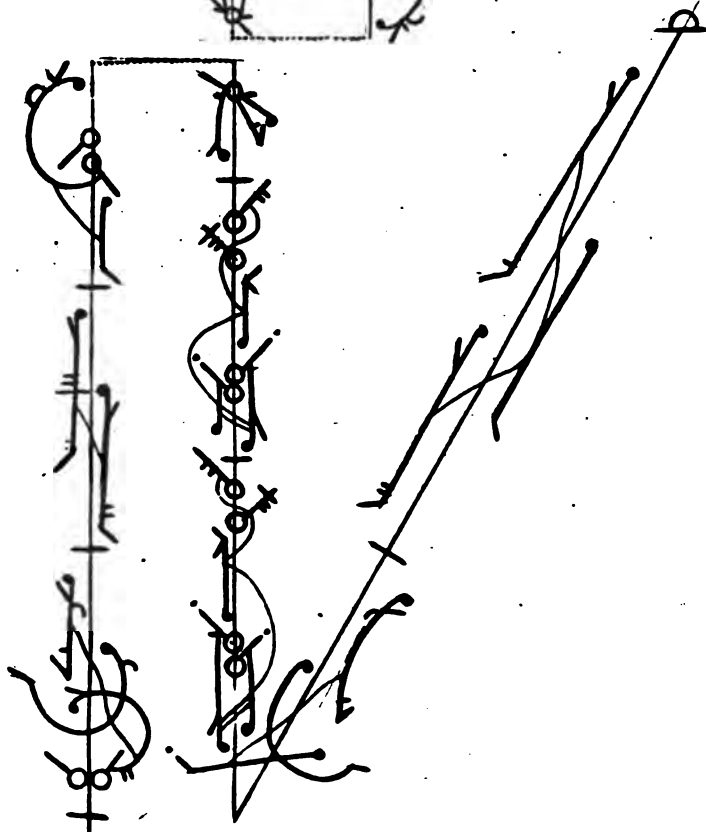
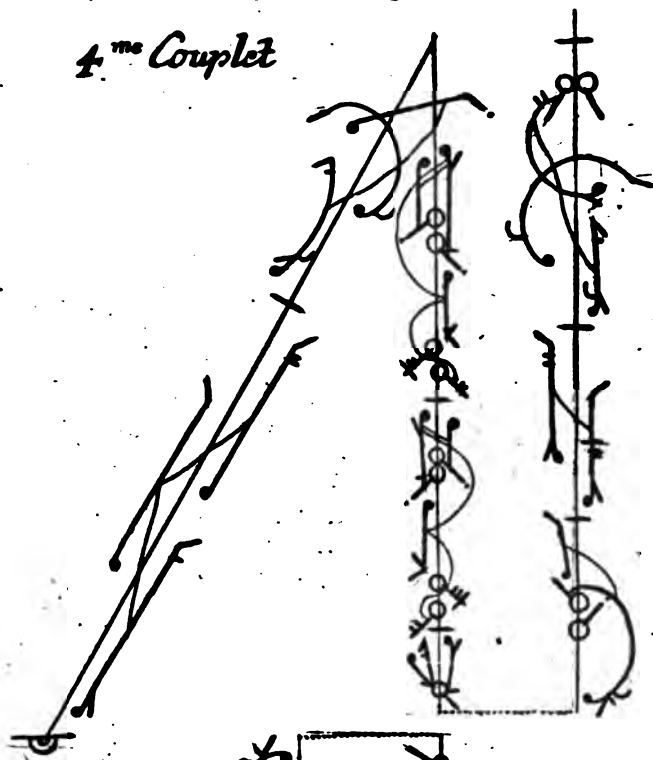


3.^{me} Couplet..



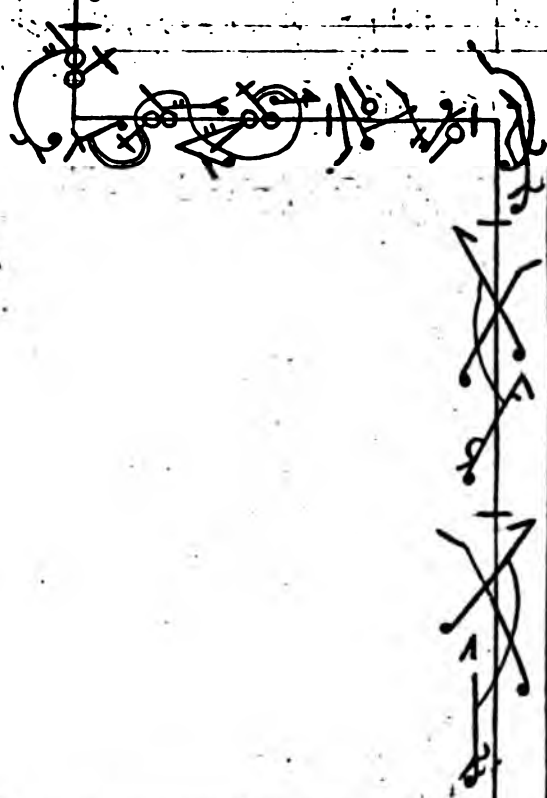
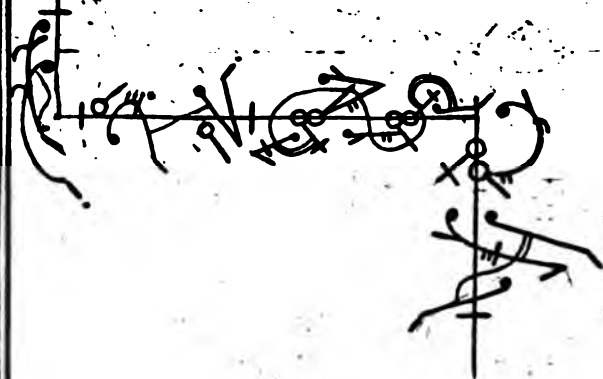


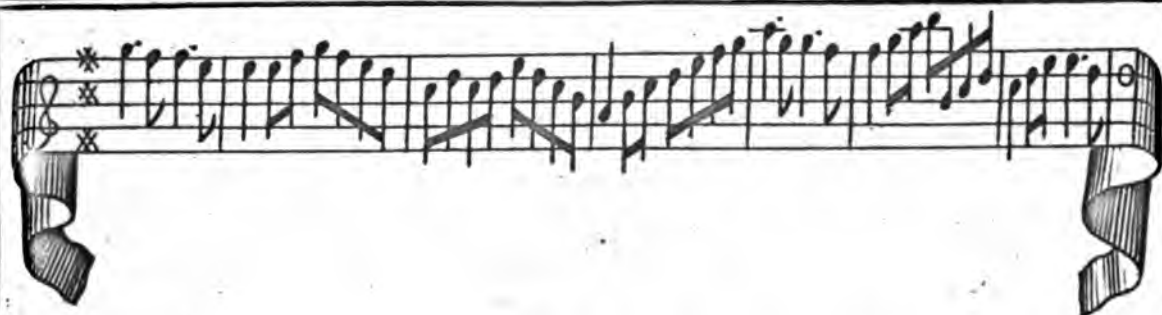
4^{me} Couplet



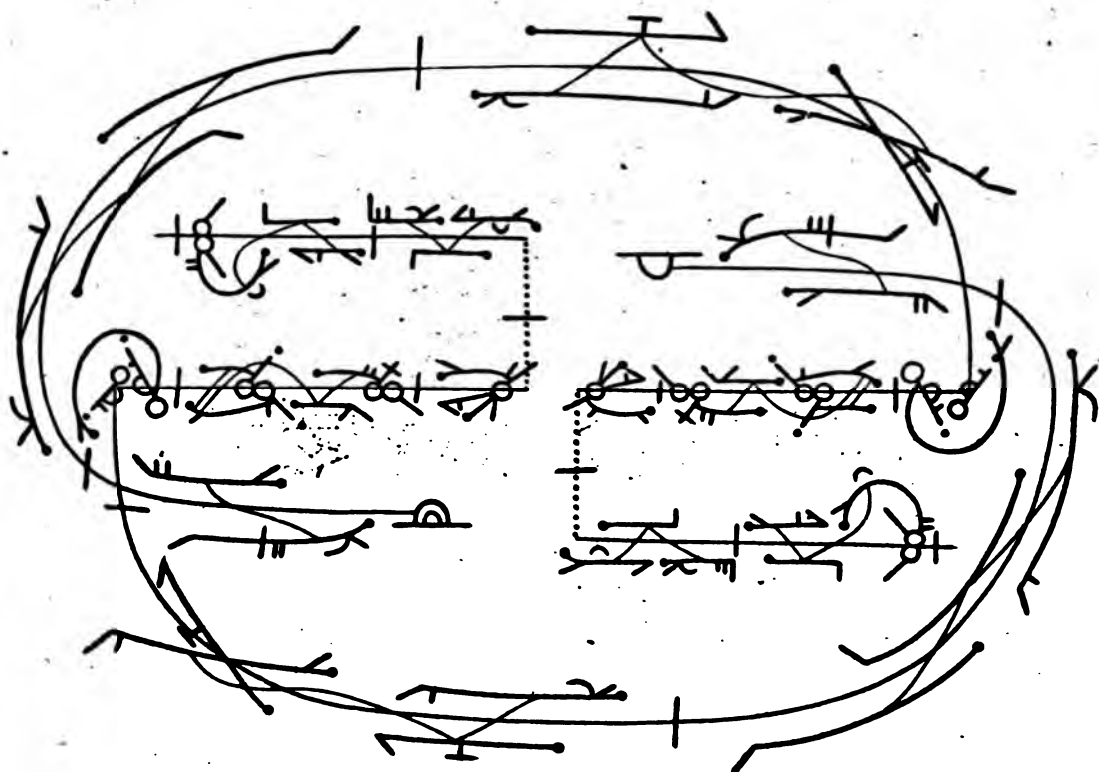


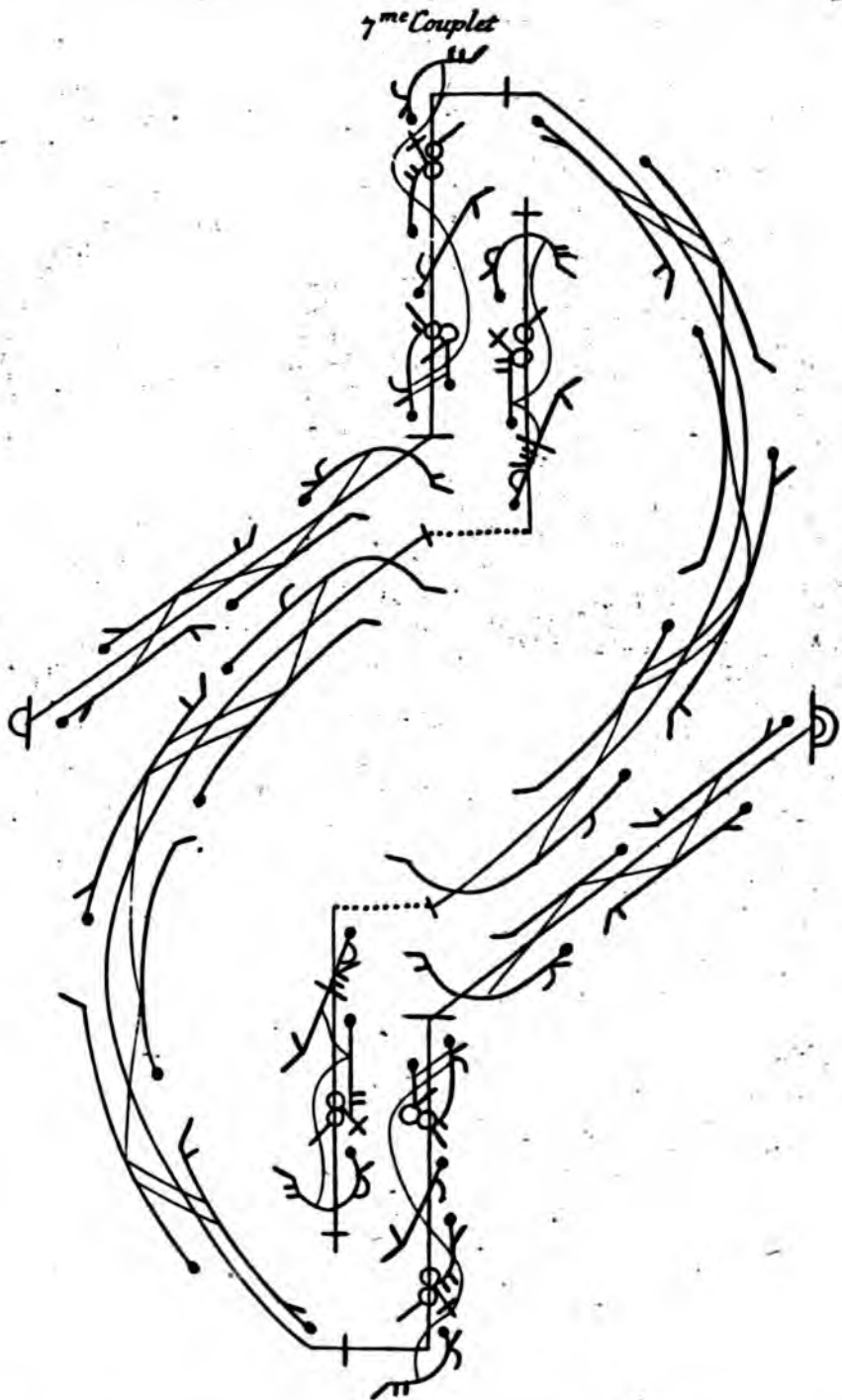
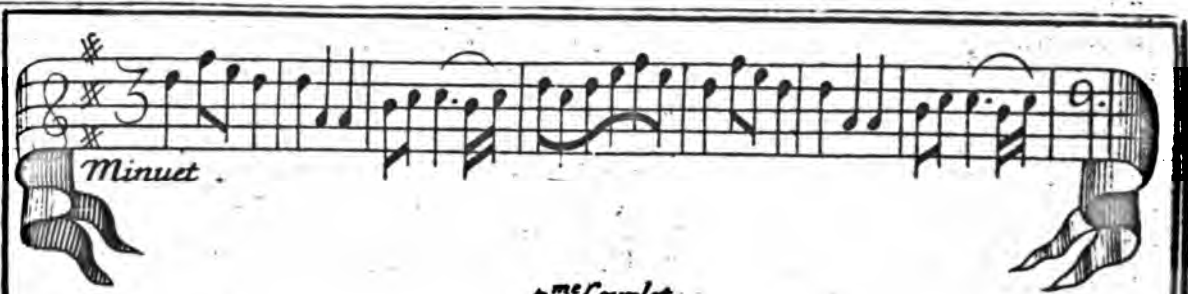
5^{me} Couplet.

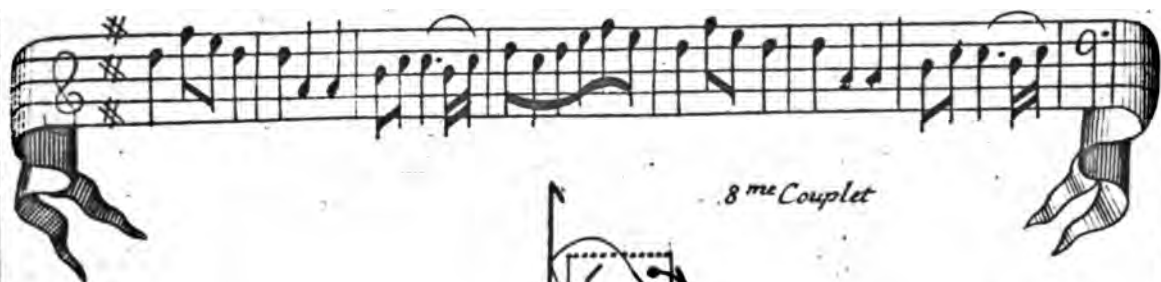




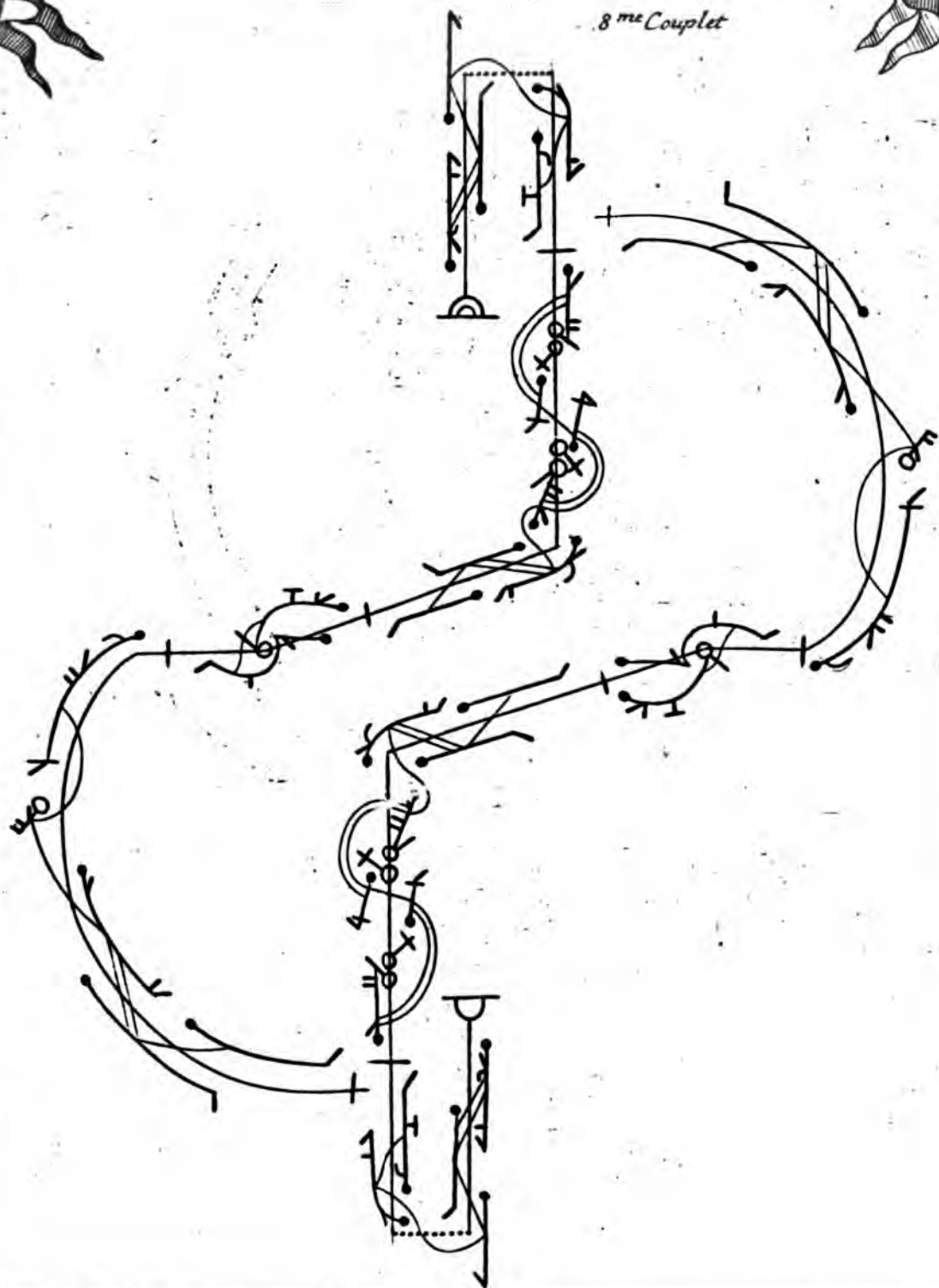
6^{me} Couplet.





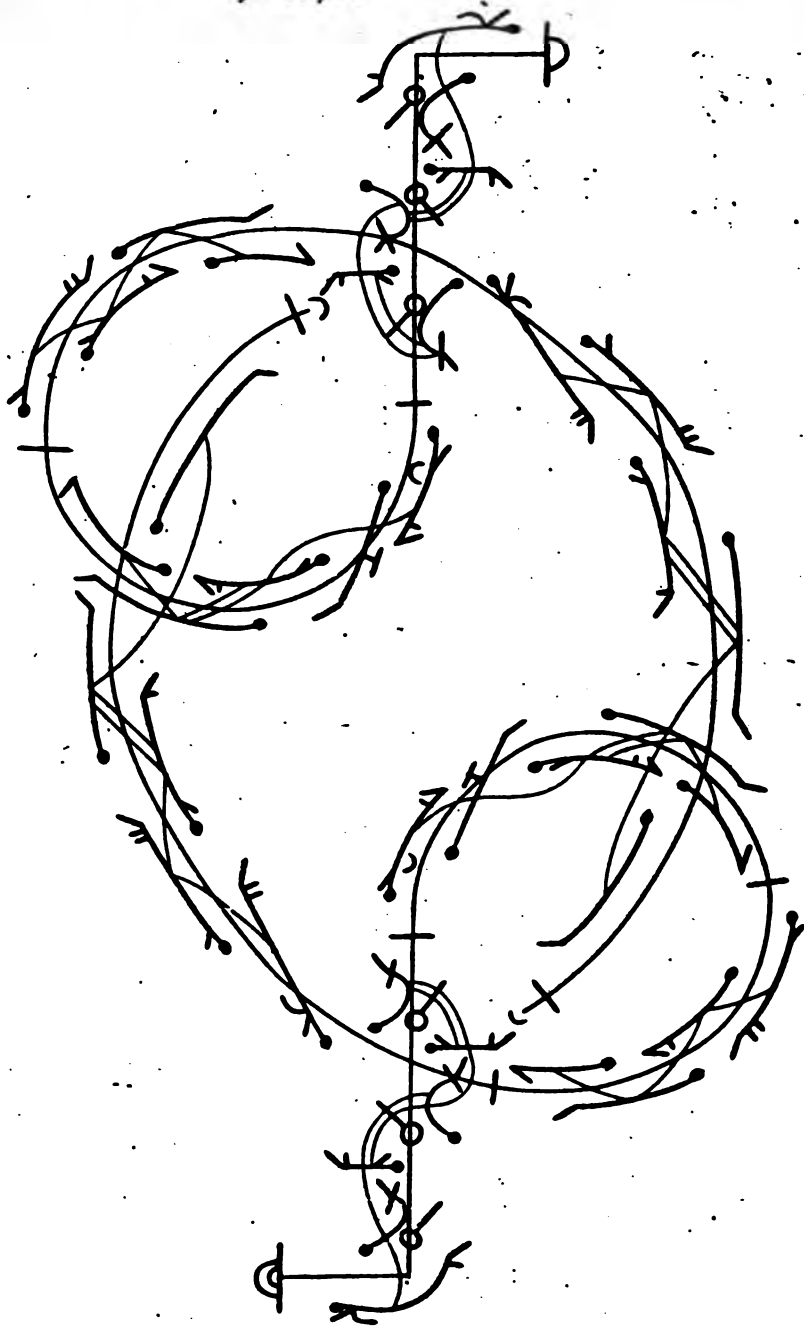


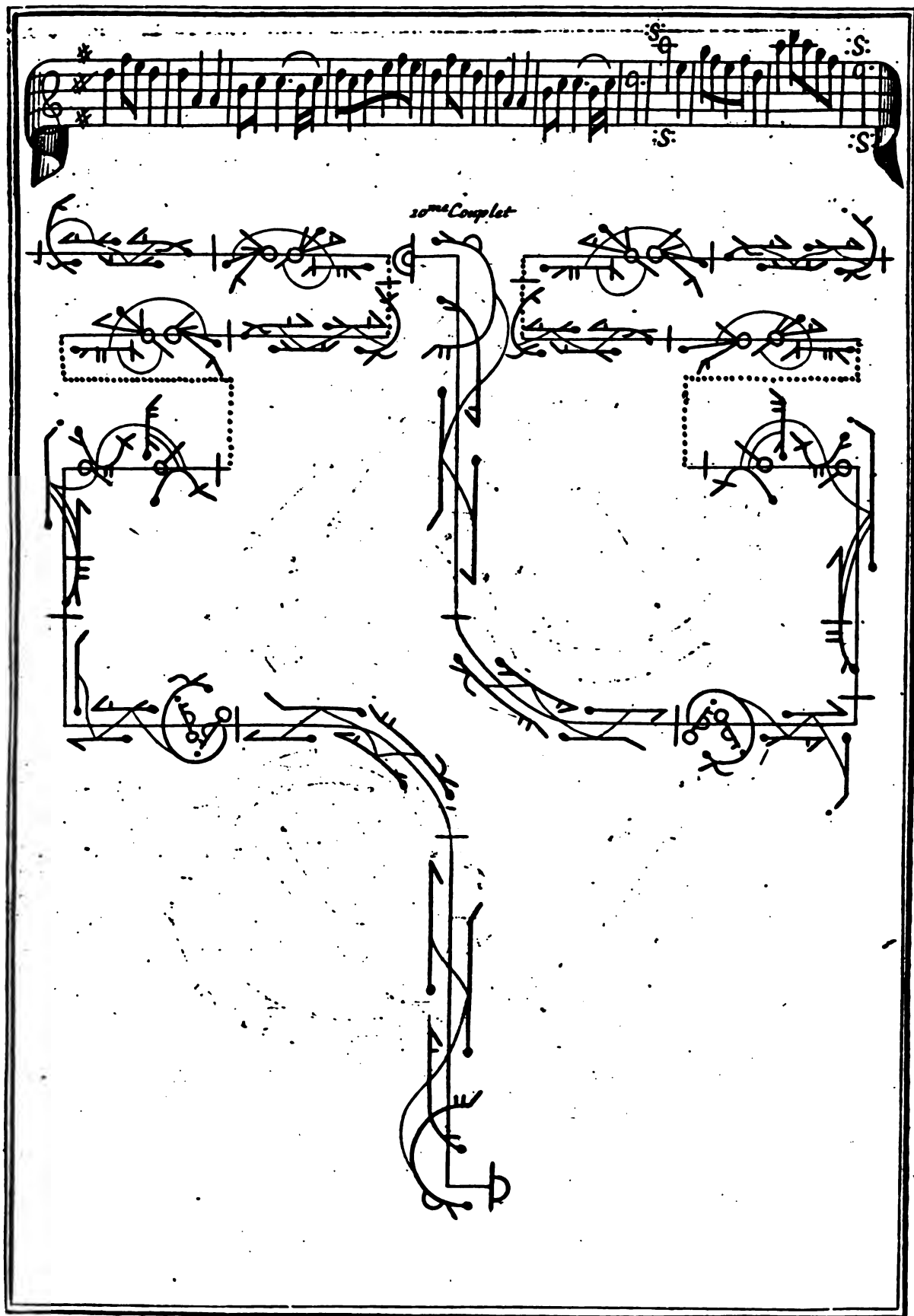
8 me Couplet

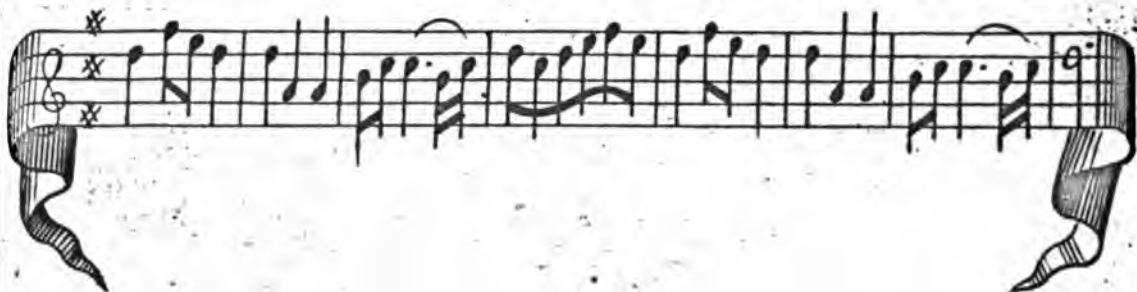




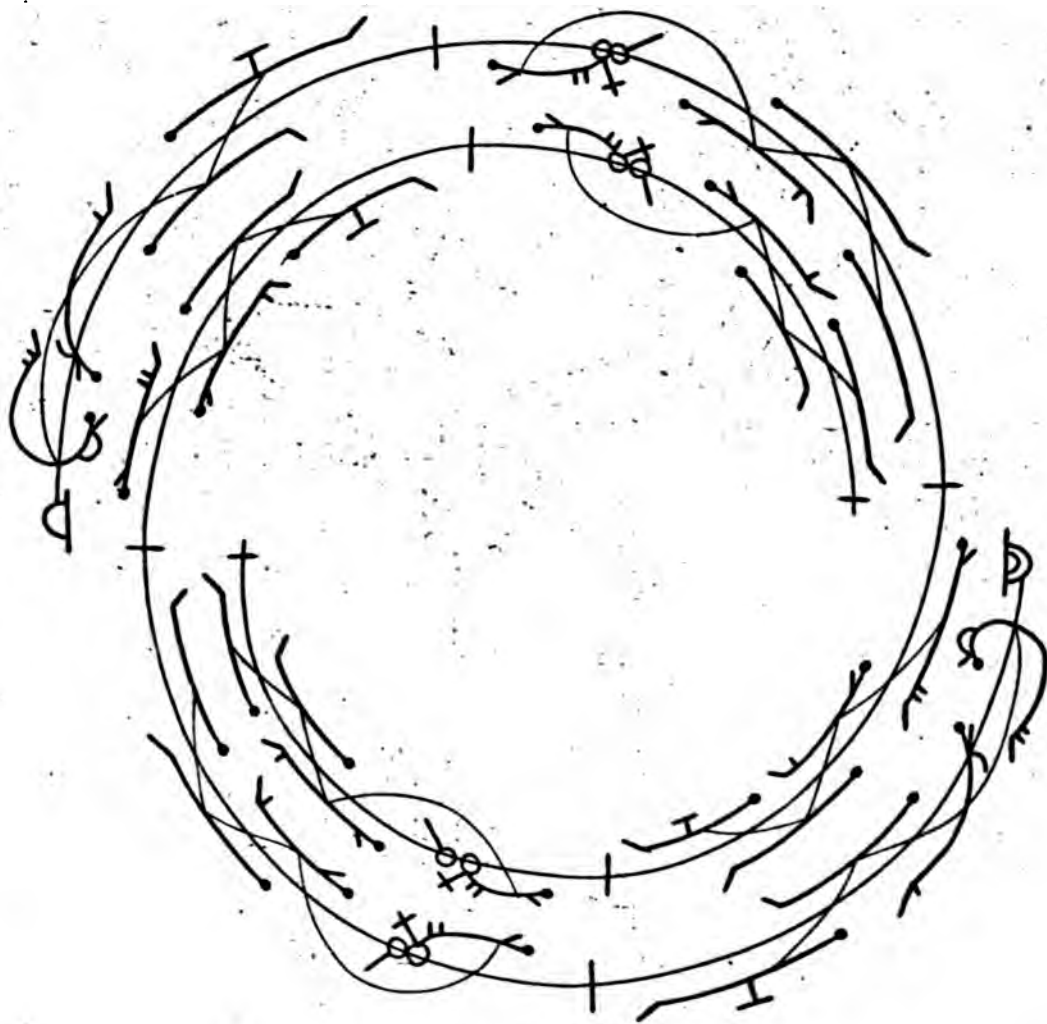
9^{me} Couplet

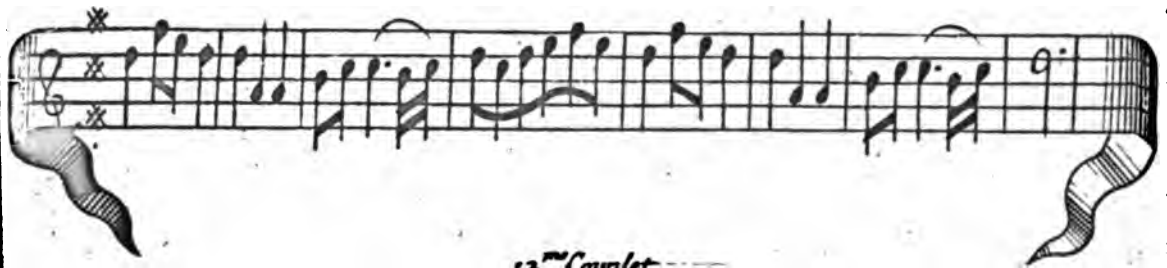




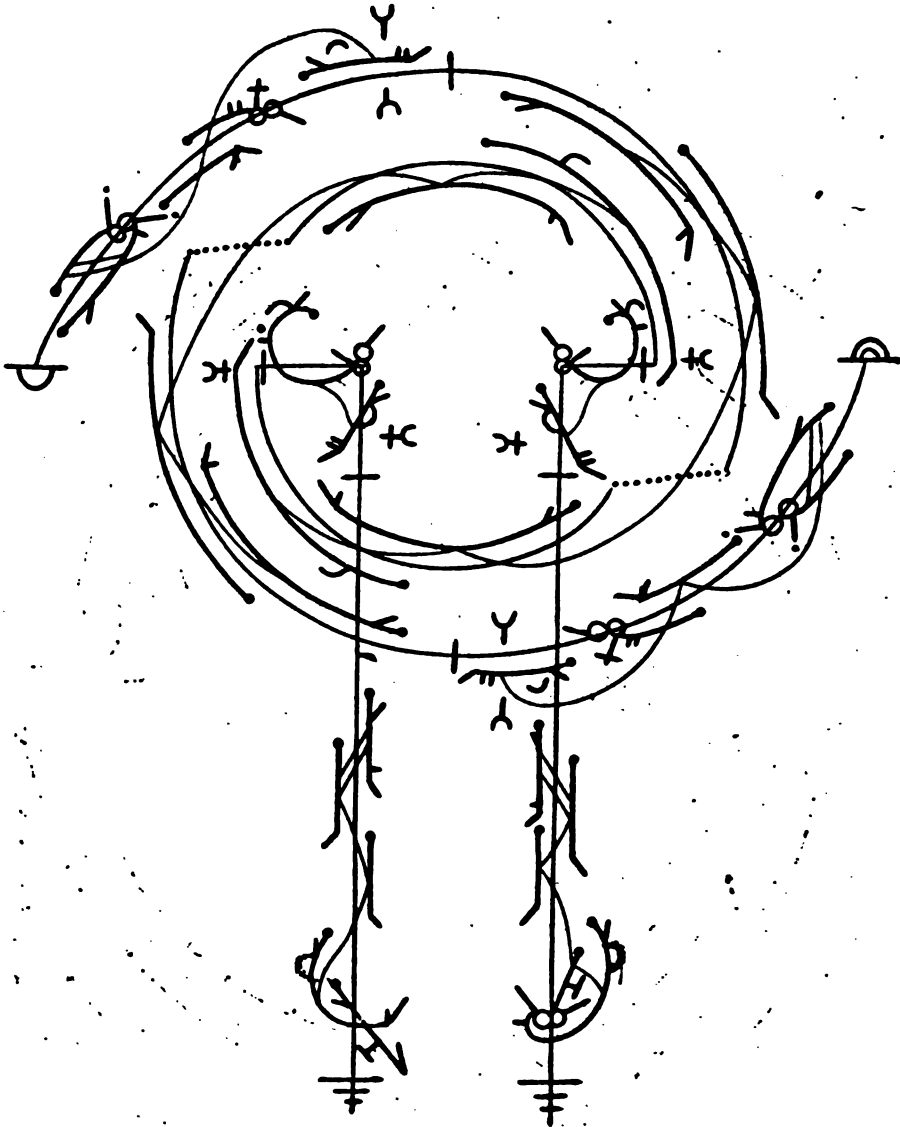


21^{me} Couple





12^m Couplet



Finis.

